VOGUE

Continental Edition

CONDÉ NAST, *Publisher*

Late May
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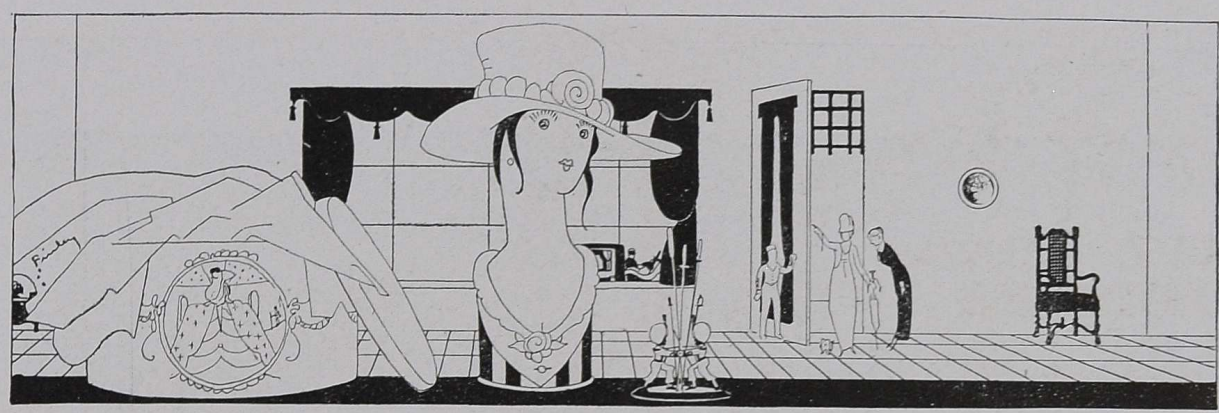

CLEVER EVASIONS OF THE SPRING WARDROBE TAX

SPRING, of course, means new clothes. In the first place, one simply can't go on in one's winter things with the trees flaunting all those fashionable new costumes in green. It is astonishing how becoming green is to a tree's complexion. And then some odd corner or other is always appearing with a brand new and French trimming in flowers, making one dream of that closest friend of woman, a new hat. The very first duty of every woman, under such circumstances, is to do what she is longing to do already, begin to buy hats and gowns and shoes and—well, every single one of those things the poet meant when he referred to a perfect woman nobly planned.

Vogue has been anticipating this entrancing moment and has been saving up one of its favourite numbers for a gay surprise when it should appear. Yes, you have guessed it, this is to be the Smart Fashions for Limited Incomes number, so thorough, so crowded with valuable suggestions, that Solomon in all his glory could not have been clad like unto one of the readers of this issue.

Perhaps you have not realized it, but the first aid to any limited income is a knowledge of what is to be found in the best shops in the line of ready-to-wear apparel. And because it really isn't possible or practical for one to learn this by lengthy tours, Vogue has paved the way by selecting and sketching a comprehensive array of clothes that will make a smart wardrobe. Gowns, wraps, hats, and dresses, Vogue has brought them all from the shops straight into its pages for your careful inspection. You may either write directly to the shops themselves, or Vogue will make your purchases for you.

For Those Who Consider the Cost

Besides these, Vogue is showing some wonderful photographs of collars and cuffs, which are really too lovely to talk about in mere print and which would easily turn the head of any gown. They are the sort of thing that wins fame for a frock, and fortune. Although these exquisite accessories are not inexpensive in themselves, they may turn an old gown into one charming and new.

And then, too, there are corsets, to which one can pin one's faith in the difficult matter of silhouettes; and lingerie, dainty and practical; and footgear, practical and dainty. You must admit that it is really a well-rounded number, this issue.

Again, Vogue remembered the versatility which lies in capes and separate skirts. Almost without trying, they can make a wardrobe seem twice as extensive as it really is. And so it designed two whole pages of these useful garments, and, what is more, will have patterns cut to order of those you happen to like best. Every wardrobe can use this camouflage to look a little more—well, crowded.

Last, but not least, come the evening gowns. Now that the war is over, trains and tulle and sleevelessness have come to mean a great deal in one's life again. Vogue has had a skilful modiste give estimates on some lovely gowns which aren't *too* expensive, and which will go with one to many parties and all those other delightful rendezvous of the primrose path. These gowns will be made to order.

All in all, with the help of this issue, it is astonishing and delightful how smart a limited income can make one's wardrobe.

VOL. 53 NO. 8 WHOLE NO. 1117

Cover Design by Helen Dryden

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for
Late May, 1919

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The Contents of this Magazine are copyrighted throughout the World by The Vogue Company 1919

VOGUE is published on the fifth and the twentieth of every month by the Vogue Company, 19 West 44th Street, New York; Condé Nast, President; Barrett Andrews, Vice-President; W. E. Beckerle, Treasurer; Edna Woolman Chase, Editor; Heyworth Campbell, Art Director; Philippe Ortiz, European Director.

Manuscripts, Drawings, and Photographs submitted must be accompanied by stamps for return if unsuitable. Unsolicited contributions will be carefully considered, but the Editors can take no responsibility for loss or damage in transmission.

The Subscription Rate to Vogue, including postage for Europe, Asia, Africa, and Australasia, is 48 francs per annum, payable in advance. Subscriptions should be sent to

PARIS OFFICE
VOGUE
2 Rue Edouard VII

Telephone: Central 15-53, 97-88; Louvre 29-26, 09-01

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Vonork New York

Baron de Meyer

MRS. WILLIAM K. VANDERBILT

Mrs. William K. Vanderbilt left her social activities in New York soon after the war began and went to France where she undertook activities of quite another sort in the hospital she helped to found at Neuilly. After the United States entered the war and our armies and Red Cross workers began to increase so rapidly in France, it became necessary that our Red Cross canteen workers should be generaled by a military genius, and that genius was to be found in Mrs. William K. Vanderbilt. More of her splendid work is described on page 85. She has recently returned to France, where her duties still hold her, after a brief "furlough" which has been spent in this country

Once it was the prerogative of the doughty French "cocher," but now this triple-caped coat of shining black rubber accompanies no less a person than Madame herself

concurrence.

STORM-PROOFING THE PARISIENNE

By Force of War and Weather, the Utilitarian Rubber Coat Rises to Distinction

By JEANNE RAMON FERNANDEZ

Sketches by Georges Barbier

WAR and the lack of motors has brought into prominence a garment which, while not indeed new, has none-the-less assumed new forms in honour of its admission into the wardrobe of the woman of fashion. This garment is the rubber coat, which, despite its origin of humble usefulness, has, by force of circumstance, become a very distinguished costume. Those women who took active part in the work of the Y. M. C. A. and kindred war organizations early adopted the military rubber coat in blue or khaki rubber cloth. Seeing this, the woman of fashion, even though not engaged in war work and not, as a rule, obliged to go out in the rain, decided that she also must have her rubber coat. Even though such a garment was not a requirement of her daily life, she could at least find a use for it on the beach or in the country, when she went out to face the storm and let the wind and rain lash her pretty cheeks to a rose tint not to be found in any *salon de beauté*.

CHANEL MAKES RAINCOATS

Chanel, in particular, has devoted much time to the making of engaging rubber coats, white, rose, blue,—of all colours and in every form, but always practical, easy to wear, and fastening close and high at the neck. Among the Chanel models is the coat of brilliant black rubber, on the lines of the coachman's or chauffeur's coat. This coat narrows slightly toward the bottom and has two great pockets at the sides; the collar consists of two straight scarf-ends about twelve centimetres wide, which are crossed in front and thrown back over the shoulders, falling down the back. A belt of the same width fastens with two buttons, either very low or very high, according to the fancy of the wearer. A loose tab with one or two buttons fastens the sleeve at the desired width. I know one woman who has three rubber coats of different colours cut on exactly these lines. Yet another form adopted by this newly smart garment is the soft rose coloured rubber coat with a collar ending in two points which fall down the back weighted with tassels.

The rains may descend and the floods come, but the Parisienne defies them; gloves, hat, coat, and boots, all are weather-proof

THE PARISIENNE AS MÉNAGÈRE

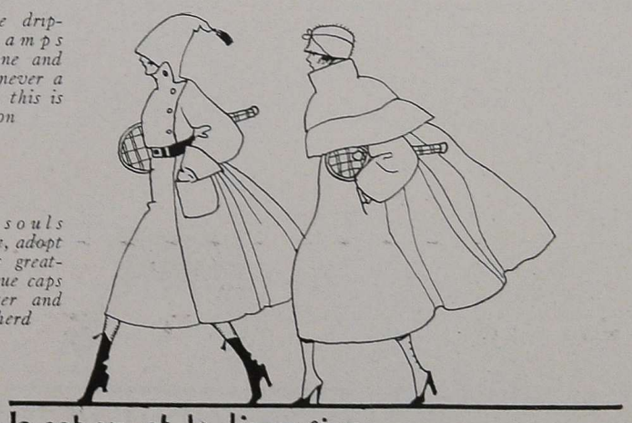
After all, even the woman of fashion has real need of these garments to-day. There are so many material questions which come to distract her attention from those intellectual delights which make up her life. Must she not in these days even go to the markets to order the household milk and fruit, under penalty of being reduced to living on boiled potatoes exclusively?

For these journeys to the market, could she consider wearing her elaborate frocks or even her simplest tailored costume, especially if it rains—and it always does rain. The ideal garment for these essential outings is the rubber redingote, blue, green, or black, in which she may walk in comfort untroubled by the awkward umbrella. Its great collar protects her throat; her little hands are thrust in its great pockets; and her hair is protected by a little hat of matching oilcloth. Could any garments be more practical?

papillon et chrysalide.

(Left) When half the dripping length of the Champs Elysées lies between one and tea at the Ritz, with never a taxi to bridge the gap, this is the French solution

(Right) Those joyous souls who are still twenty-one, adopt and adapt the famous great-coats and the picturesque caps of the Paris car-starter and the mountain shepherd



le caban et la limousine.

For those spring days when torrents of rain alternate with brilliant sunshine, there are the gayest waterproofs imaginable in transparent rubber, tasselled and brightly coloured

giboulées.

And for that walk, there must, of course, be waterproof boots also.

For less essentially business occasions, clever brains have originated ways of elaborating and ornamenting these rubber coats. "Away with your severe military waterproof," cry these designers, and they present to Madame a coat adorned with tabs and passementerie and even edged with a dapper band of rabbit and accompanied by gloves and toque similarly banded with rabbit. Such a coat is more susceptible to the weather and should really be accompanied by an umbrella. Yet this again is dangerous, for in these storms which pursue us, no Parisienne can be sure of weathering the gales that strive to carry off umbrella and passementerie together. Wiser is the practical person, who stands firmly by the sensible choice of the coachman's coat model.

For those days of showery weather, when we walk in brilliant sunshine in the intervals between downpours, there are little transparent rubber coats, gay and supple, which are made in all colours and end in a very high collar with a great tassel of matching silk. With these coats, the Parisienne never wears a hat of cloth or straw. She chooses, instead, a toque or a little hat with turned-up brim made of the same material as the coat.

For the days passed at golf or tennis, when one leaves early and returns very late, there are excellent coats of a rubberized cloth which looks like satin and is usually of a light colour, with matching belt and buttons. With a "polo" hat and white gaiters, one appears a true sportswoman.

For those happy people who are still twenty-one, there is a version in rose or blue fabric of the great coat and the quaint head-covering familiar on those picturesque gentlemen, the Paris car-starters. The mountain shepherd, too, follows his flock in a remarkable garment, known appropriately as a "limousine", and this, also, has great attraction for our imaginative young people, who have their own personal way of dressing the part of the sportswoman.

As for me, when the heavens grow black and frown on my plans for walks and gaieties, I am no longer concerned. I defy the weather and all its ways, for I have had made, to accompany my rubber coat, a rubber hat and rubber gloves so all-enveloping that a veritable cloudburst would not in the least inconvenience me.

So many practical duties now obtrude upon the elegant leisure of the Parisienne that they have affected even her wardrobe. The butcher, the baker, and the candlestick-maker know her best in such distinguished simplicity as this

il pleut, il pleut, bergère ...

Of course French temperament will sometimes out, and there are those who insist upon straps and buttons and fur bands on rubber coats; but with these goes inevitably an umbrella, and who can tell which way an umbrella will go?

WHEN PARIS MAKES A SLEEVE

IT MAKES IT MOST ENTICING

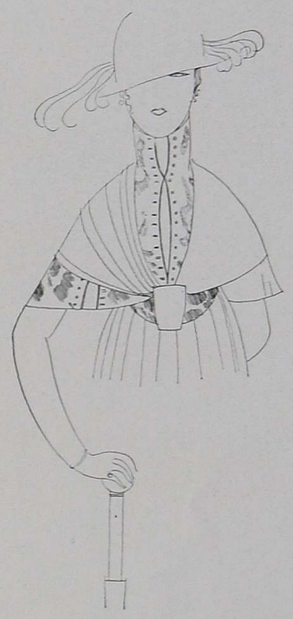
FRENCH SLEEVES GIVE THE

ARM MANY UNUSUAL CHARMS

DESIGNED BY BÉNITO

From behind a plain white vest with a crisp mannish collar and a pert little bow of black come sleeves so finely plaited that they appear almost like striped material and are engulfed before they go very far by huge white cuffs

Two points of satin are draped under and caught on top of a brief little sleeve of very sheer plaited mousseline. Quite as charming in their gay light way are sleeves that mock at the severity of a square cut bodice with a pale sheer pink flippancy. Crossing under the arm, they join a piece over each gay French shoulder



A queer little vest with a very high collar relents sufficiently from its stiff and haughty air to allow a fichu to cover the arms with a light-hearted pretense of sleeves, for there aren't any sleeves—just a sort of unbuttoned cuff

(Above, left) This ample sleeve of pearl-embroidered tulle proudly claims normality, (though between ourselves no ordinary sleeve cuffs the shoulder in quite such a way). The little V, starting alone, resorts to gold strings to help it up the back

(Above, right) To prove itself French and new, the bodice gives place to Madame's own inimitable back. From about her throat, black velvet comes a-streaming, and an armlet to fit the round elbow is all that fashion demands of a sleeve

(Left) A very serious-minded frock with conventual tendencies—because it is French must needs indulge in a burst of extravagant linen cuff edged with delightfully frivolous frills and buttoned with bright and worldly twinkling little gems

Any sort of airy nymph, be she classic or extremely studied and modern, may well rejoice in these sheer plaited folds of mousseline that fall gracefully from slim bare arms, which after all are the newest and loveliest substitutes for sleeves

The Doucet street frock in beige gabardine, at the left, displays the favoured short sleeve, a tucked front panel, and a square neckline, all outlined with looped silk embroidery floss as the mode prescribes. Then there is a gilet with old-fashioned red and white embroidery, and a satin-brimmed straw hat with clipped ostrich trimming. For the afternoon costume, Renée chose white Georgette crêpe, spotted it with jet flowers outlined in white beads, and thrust a triumphant black aigrette into one of those little white taffeta hats now in favour. The bodice wraps about rather loosely, with a negligible amount of sleeve, and over the deep tucks of the voluminous skirt fall wide panels of the crêpe, draping themselves about the ankles like Turkish trousers. Chanel's coats, it would appear, aren't wearing sleeves any more; this one of sable brown silk tricolette, lined with crêpe de Chine of the same shade makes only a pretense of it. Since they are, however, wearing embroidery, this one chose the richness of gold threads. The tendency to blouse over the belt is exaggerated into cape-like looseness at the back

MODELS FROM KURZMAN

PARIS DRESSES THE DAYTIME WITH RATHER LESS SLEEVE

THAN MORE, BUT WITH THE FULL MEASURE OF SMARTNESS

All the lightsomeness of youth floats in the frilly draperies of this Renée summer dancing frock of black net over satin and glitters in its embroidery of black jet beads. Glowing crimson roses outline the bottom of the skirt. The embroidered net falls straight at the back and cascades into draperies at either side and down the front, while a manteau of black tulle either makes a scarf about the shoulders or attaches to the waist. Bulloz begins the black dinner gown in the centre by cleverly swathing black satin into skirt and front of bodice, then drapes it all with the floating transparency of black lace. The lace flouncing falls unevenly over the skirt and forms a cape which shirs into a jet bulge band at the neck, thus taking very lightly its heavy task of making almost all the back of the bodice. Very easily seen through was Chanel's scheme for making this voluminous summer wrap of sable coloured net, shirred into narrow bands of kolinsky fur and wearing its double cape effect becomingly. The collar, which is part of the cape, softly envelops the throat and chin with its net and fur, showing just a glimpse of tantalizing eyes

MODELS FROM KURZMAN

FILMY FABRICS, WITH THE AID OF A FRENCH DESIGNER,

MAY DO A SURPRISING NUMBER OF THINGS FOR EVENING

The rose crêpe de Chine lines are simple enough for a summer morning among the flowers. The blousing waist is caught by a soft crushed girdle, and the low neck finished by a loose tie. There is a band of openwork done in coarse rose silk threads upon the skirt, and quite above all this is a hat of rose Georgette crêpe, big enough to defy even the sun, and trimmed all about with grapes and leaves in natural colour; from Boyd; posed by Evan Burrowes Fontaine

Baron de Meyer

"If a body meet a body coming through the garden," a body may as well be wearing an airy frock of white gingham, cross-barred in red. There is really no trimming at all—just ribbon at the girdle, a bit of a bow under the linen collar, and, of course, Mary Eaton herself. A white mull hat tops her curls, and the parasol, of white linen edged gaily with red, carries itself by a malacca handle; frock, hat, and parasol from Marjorie Worth and Ruth Roberts

When graceful Evan Burrowes Fontaine slips over the whiteness of a crêpe de Chine blouse and a finely plaited rajah silk skirt, a geranium coloured crêpe de Chine box-coat and sets a smart little mushroom hat of bright red and white Turkish towelling threads upon her saucy head, there seems no where else to set her than upon the broad stretches of green golf links, or by some tennis court's trim edge; hat from Sports Shop for Women; costume from Boyd

WHEN SUMMER MORNINGS COME INTO THE GARDEN ALONG TRIP FROCKS OF GINGHAM, SILK AND ORGANDIE

It does not need the inviting "come hither" of her eye to make one all of a hurry to go and fill the empty place beside her under the shade of her alluring white silk parasol, printed in Japanese fashion with dull rose and green. She is a bewitching little person for a summer morning to bring forth in a crisp white Swiss dotted with rose and with no trimming at all but pipings of rose rick-rack braid. Not even the smart hat of rose grass-cloth lined with a deeper shade of Georgette crêpe hides the winning smile in the eyes beneath; from Marjorie Worth and Ruth Roberts

POSED BY MARY EATON

(Below) Before the sun grows hot enough to wilt the crispness of her frock of Legion blue dotted Swiss, she is off into the garden where the blossoms fall over the wall. There is a deep hem to the simple little gown, and bands of the material edged in rick-rack braid are applied in strips at the front and back The double collar is of white organdie, and the shady white linen hat can not resist the season's penchant for fringe, but must add one of white to its broad brim; from Marjorie Worth and Ruth Roberts

(Below) Blown straight from the garden, like the petal of a sun-burnt flower, is a maid in a frock of bisque coloured organdie, dainty with tiny frills of fine Valenciennes lace. The deep ruffles that informally take the place of collar and cuffs are also trimmed with a fine edge of lace, and the sash, of course, ties in back with a fly-away organdie bow. On the broad tan hat of rough straw, bright flowers and green leaves grow in gay clusters; the brim is bound in apple green crêpe de Chine; from Boyd

DE MEYER

Baron de Meyer

When a slender satin frock (left) depends entirely upon the curving lines of neck and skirt,—a skirt slit on either side to the silken knee,—then indeed those lines must be French, and here they are of Lanvin's designing. A double apron, curved to follow the dip of the skirt in front, gives its cold jet glitter for the gown's only adornment. The middle gown, of more sophisticated mien, follows the short and youthful lines of its friend on the left—but it, with greater extravagance, has completely covered the satin underslip with a net overdress heavily embroidered in jet. And, then, the latest of a gown's fancies—fringe—deep fringe of jet, finishes the skirt. But it is in the sleeves that Lanvin proclaims the artist that she is, for their black net sheerness falls abundantly far below the skirt's length and is fringed and braceletted with jet. There is something less of dignified composure in the next frock of satin and net. A certain coquetry lurks in the flounces of jet, a certain pert insouciance flashes from the jet fringes that are the only end to which this frivolous gown could reach. The very low neckline outlined in jet is partially filled by satin and is particularly characteristic of the designer, Maurer, and heavy strands of jet beads accent the whiteness of those restless French shoulders

MODELS FROM GIDDING

THE FRENCH MAKERS WITH THAT UNFAILING KNOWLEDGE OF WHAT MOST BECOMES THE FAIR BEAUTY AND THE GRACEFUL SLIMNESS OF WOMEN, HAVE WOVEN GOWNS OF JET

To be as French as one is smart, one must, says Jenny, wear a frock of black tafeta of remarkable shortness. From this dark beginning, almost anything may develop, as for instance, such warm rich touches of copper beads and gold threads as wrap their charming tones around this frock's waist and drop a long way down one side. The fulness about the hips is plaited narrowly, and between the plaits swing jaunty tassels of copper beads. An Alex turban of black straw has over one side a very grand tassel of uncurled plumes of tan and white. Also of black taffeta is a gay little frock in which Jenny displays the charms of the minaret skirt and embroiders it with dull and bright gold beads. The sash, by the dash of its bow and the length of its ends, accomplishes a very important bit of salesmanship. The hat to accompany it on its captivating night excursions is of black straw and glycerine ostrich put together in the inimitable Alex way. A blue charmeuse gown with a daringly brief skirt tries to conceal its shortcomings behind a cloud of navy blue tulle that trails into a considerable train. Filet lace forms bodice and apron, and gold ribbons accent shoulder and waist-line and swing from the hips of this Jenny gown. The hat of black satin was worn by Jeanne Marnac on the Paris stage

MODELS FROM GIDDING

FOR THOSE GAY PARISIENNES WHO LIKE BEST TO DINE GAILY UNDER THE BRIGHT LIGHTS OF RESTAURANTS, PARIS DESIGNS GOWNS OF DARK AND SUBTLE BEAUTY

PARIS IS BUSIED WITH BRIDES AND TROUSSEAUX

The Leagues and Alliances Which Are Absorbing The Attention of Paris Just Now Are the Sort That Require Orange-Blossoms and a New Wedding-Gown

IT is not every bride who can have, at her wedding, a guard of honour chosen from her own regiment, as the Princess Patricia had; but that does not prevent a bride from choosing from among her intimates a guard of beauty, even though the wedding be a simple affair, such as we have seen so often in Paris since the war, with only a few friends as spectators. Never have there been as many weddings as at present in all classes of society. Everywhere wedding-bells are ringing, churches are being decked with flowers, and sewing women are working on those frivolous transparencies which always mean a trousseau. Recently the marriage of Mademoiselle de Bressieux to the Comte de Solanges was celebrated, and the guard of honour consisted of Mademoiselle de Pontavice with Monsieur Alain de Solanges and Mademoiselle Béatrice de Solanges with Monsieur Robert de Bressieux. Then came the marriage of Mademoiselle Yolande de Pracomtal with the Comte Gilbert de Chavagnac, and that of Mademoiselle de Martimprex with the Marquis de Rochemonteix. Mademoiselle Morel d'Arlaux has just been married to Lieutenant Henri Pineau; Mademoiselle Henriette de Lallemand to the Comte Pierre de la Forest-Divonne and Mademoiselle Germaine de Cailleux to Monsieur Jean Mangan de Bornier. Every day sees a brilliant ceremony at which officers are united in marriage with charming young girls, for whose suitable adornment every atelier in Paris has been working.

The wardrobe of a bride is constructed with a definite thought in mind; even her wedding-gown, nowadays, is made to serve afterwards as an evening gown. Some of the latest ideas for gowns and for arranging wedding veils appear in these pages, as, for example, the wedding-gown from Jenny shown on this page in which the veil is made of tulle embroidered with silver flowers, covering and yet revealing the supple silhouette. There is great originality in a gown from Lucile, which has a correctly long train attached to the shoulders and falling like a great mantle. Below, Chanel, faithful to her modern principles, gives us a short gown enriched with white Chantilly lace, arranged in the form of a short mantle falling in points at each side, so that they make the top of the sleeve. In France brides do not wear short sleeves and long gloves, though now that we are in continual contact with America and American customs, we sometimes see this fashion at a wedding between an American and a Frenchman, an event which is becoming more usual every day. This mode is another conception of a wedding-gown, but that does not mean that it may not be an equally pretty one.

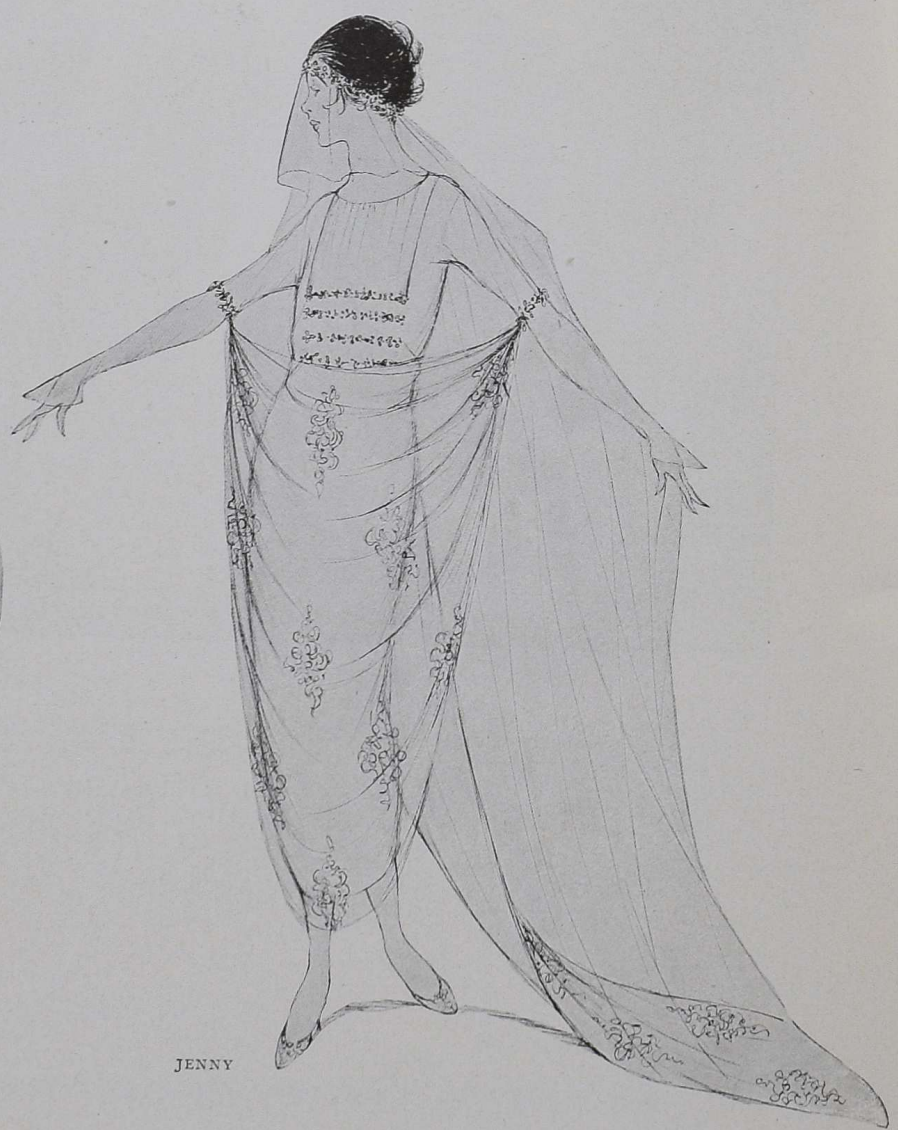
Satin, very supple, either brilliantly shiny or dull finished, still remains the favourite material for wedding gowns. Chiffon is less used and is usually reserved for very intimate ceremonies held in the chapel of some château, or in the country. As to lace, only the most ancient is in favour. Often the veil of appliqué or Malines is an heirloom which has been worn by several generations of brides, though the veil of plain tulle retains the affection of young girls because they think that its filmy lightness is more poetic and more youthful.

THE WEDDING LINGERIE

As for the indispensable lingerie, opinions vary; some brides are faithful to linen trimmed with lace and fine handwork; others, a bit more modern, want to be individual in everything, so they adopt the recent fashion of coloured silk. Frankly, I prefer the former, and I was glad to see, on my recent visits to the big workrooms, that many trousseaux were being made of linen trimmed with family lace, which had been carefully put away with sachets since the beginning of the war. At Paquin's, they have a novel way of working with Valenciennes and Malines together, separating them by bands of sheerest tulle, either plain or embroidered in what they call "Turkish" patterns. Point de Venise is also used as inser-

CHANEL

When one marries in a Chanel gown, one swathes white satin with white Chantilly lace which falls into a pointed drapery at the sides and floats across the shoulders into an airy manteau at the back; then one ties white satin ribbon over it all to make the inevitable low waist-line



JENNY

Orange blossoms wreath this Paris bride, arrange themselves across the corsage of her rather short and clinging gown of satin, and, bracelet-wise, attach to her arms a drapery of silver-embroidered tulle which envelops the lower part of the figure and fastens under the train

LANVIN

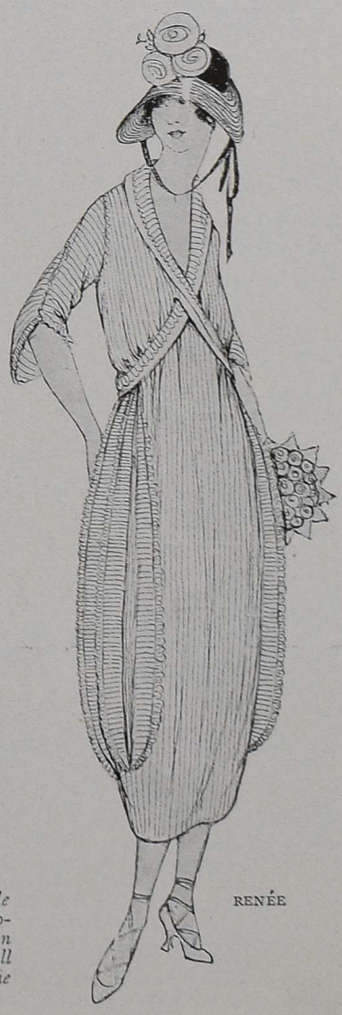
Quaint as the nosegay of the small miss under the poke bonnet is her light beige gown of sheer fabric with a large occasional rose embroidered in silk in natural colours

BEER

This pink mousseline gown came to attend the bride in all the finery of flounces embroidered with beads and edged with fluffy ostrich feathers, and maintained its selection of pink till it chose the sash, which is striped with silver and worn almost to the length of a really-truly train

LANVIN

The bridesmaid, says Paris, may wear this filmy and enchanting affair of white tulle with black velvet ribbons and an embroidery of incrusted roses. And as for the steps of the bridesmaid,—they are very closely attended by the ruching at the bottom of the white charmeuse foundation



RENÉE

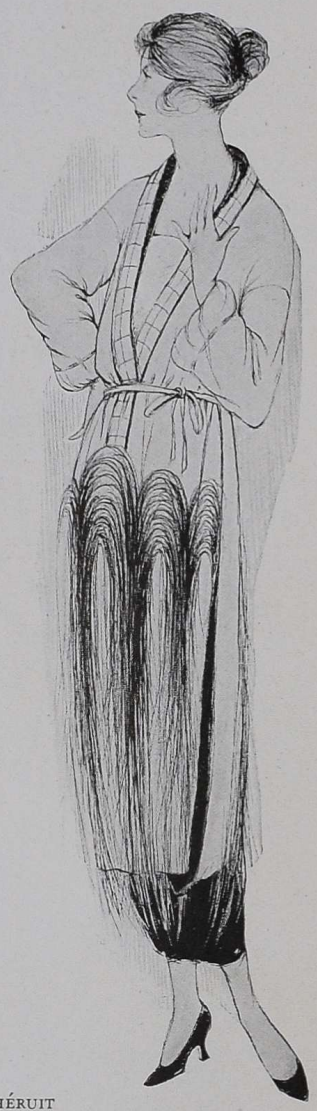
One of those affairs which look simple and ingenuous, and are really as deeply sophisticated as Paris, is this gown of pink and white striped linon. Small flounces bordered with white organdie have their part in this conspiracy

CHÉRUIT

When a black gown of taffeta has a flair for the frivolous, écru point d'esprit flounces are apt to become the captain of its Parisian soul and the master of its taffeta fate

Henri Manuel

One of the ways Florence Walton travels is in a coat of "Gandoura de Tlemcen," a material of green and grey. The collar is really a fringed scarf, and the hat is really green raffia shaped into a toque



CALLOT

CHÉRUIT

There is no doubt about it, smart colours like beige and black were simply destined for each other, and so this beige satin gown is all trimmed up with black rat-tail braid

tion between two motifs of Valenciennes, for extremely elaborate lingerie. Roseline, which is a kind of Binche, has come into fashion for simple garments, which I like even better than the elaborate ones. Silk voile is used sometimes because it is a little warmer and some chilly people dislike to use linen next the skin in winter. This voile lingerie is quite simple and is trimmed like that made of linen. The most interesting article in a trousseau of the moment is the *cache-corset*. These corset-covers come to the waist and are trimmed only with real lace, so much of it sometimes as to completely hide the original material. Many sorts of lace, point de Paris, point de Lille, Venise, Binche, and Malines, are used on the same garment; this gives the effect of a lace mosaic. Though nightgowns and chemises retain their traditional form, the corset-cover has entirely changed and is now one of the most costly articles included in a woman's toilette.

WHEN A BRIDE TRAVELS

For very simple lingerie, worn for travelling, lines of drawn-work and hemstitching are being used in new ways, in squares or on the hem with garlands of "Turkish" embroidery. Most of the nightgowns and chemises are finished with a finely plaited frill, or with a new sort of hem which I shall describe later.

At Paquin's, nearly all the nightgowns are Directoire in style, while chemises are as narrow and tight fitting as possible. Drawers are very wide in the leg and flatly trimmed, never with gathered lace or ruffles. The initials, or some chosen emblem, or a coronet if one is lucky enough to have one, are always placed in an oval or circle of hemstitching. On the shoulders there is nothing but a ribbon, generally pink, and in order not to tear the garment it is passed through slits and buttoned with two tiny linen buttons. Combinations may be of the same material as the rest, that is to say in linen trimmed like the drawers and chemise, but, generally speaking, smart women prefer a combination which matches the gown, either a pure fantasy in crêpe covered with coloured flowers, or in chiffon trimmed with wide ribbons forming frills. But the combination is not seen much in a bride's outfit, for it is when she ceases to be a *jeune fille* that the taste for such individual things develops.

FOR INFORMAL HOURS

One finds, on the contrary, three or four tea-gowns in every trousseau, from very simple dressing-gowns to more elaborate *robes d'intérieur* which can be worn for a tête à tête luncheon with one's husband, and even quite elaborate creations which may be worn to small informal dinners. For such intimate gowns, satin, Georgette crêpe, duvetyn, or almost any material may be chosen, but the greatest novelty is the very simple gown for mornings, which is made of heavy stuff frilled in the same colour and lined with silk in a lighter shade which is used for big revers. Soft belts envelop the hips, and the sleeves are very wide and often short. Some of them have a sort of double sleeve of chiffon.

More formal tea-gowns are often trimmed with little rococo flowers, while real evening ones, whether of satin or chiffon, are often trimmed in a very new way, that is to say with a band of pearl embroidery arranged in festoons at various heights on the gown, recalling the pearl embroidery of the eighteenth century. It gives the effect of a soft brilliance which is charming.

Metal cloth in silver and colour, cut plainly and worn with a long scarf which falls to the ground on both sides, is a favourite fashion for the "home dinner gown," which is such a general favourite.

Besides these more important garments, there are all varieties of *liseuses*, for chilly people who have the bad habit of reading in bed. Some of them are little cloaks made of chiffon embroidered in silver or fringed at the edge; a new touch, and one to which I draw attention as characteristic, is to fringe the stuff itself at the edge by unravelling it for about an inch.

Martial et Armand use both linen and silk for their trousseaux; lace appears in profusion, but the forms are still very simple. Many handkerchiefs bordered with appliqué or Milan lace look like cushion-tops with rounded corners. Besides the collection of linen lingerie, they show a great variety of dressing-gowns for which they use duvetyn in light shades lined with contrasting colours beautifully harmonized, in which any woman would be charming.

CHEZ CHÉRUIT

Chéruit and Beer were the last this year to invite their friends to see their collections, but had very interesting things to show. Chéruit seems to have given her chief attention to colours and trimmings rather than to forms; but a real novelty is her gown draped crosswise across the skirt and falling in a big fold at the back.

She, the creator of the "surprise" gown made of two quite different parts which made one gown, has just launched the "blouse gown," which will have just as great a success. It is composed of a long tunic of stuff which leaves visible only about six inches of the skirt; when one takes off

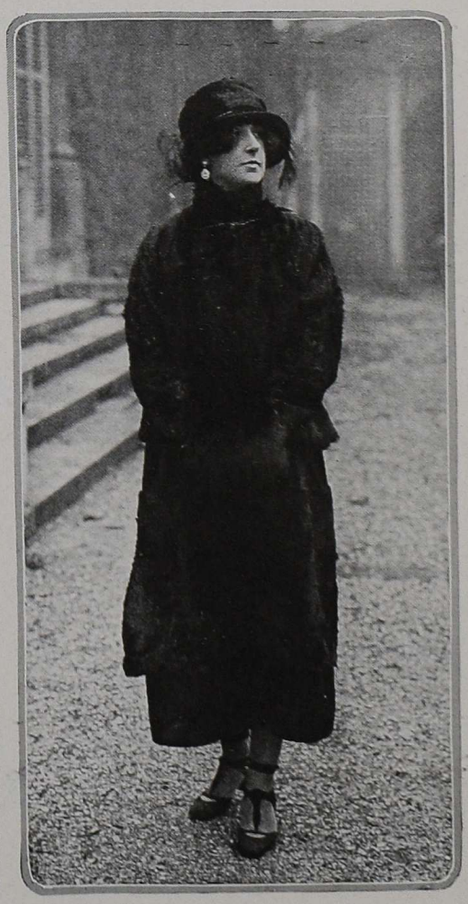
LANVIN

JENNY

Tan stitchings, a tan belt, and a dark blue and red lining are part of the attractions of this smart tan duvetyn travelling coat

JENNY

Grace and dignity mark this gown in shimmering silver cloth, cut rather loose in line and rather short as to skirt, and encrusted with silver embroidery. Silver material, with a glowing colour contrast in the orange mousseline lining effectively forms the train



Henri Manuel

The Countess Etienne de Beaumont wears a smart chemise frock of broadtail over a rather full skirt of black velours. The bell-shaped hat from Reboux is of black satin with full aigrettes at either side. The Hellstern sandals are held in place by brown leather straps at instep and ankle

Henri Manuel

With an eye to the demure, Jenny chose dove-grey. This travelling suit is of gabardine with silver braidings and has an adorable satin collar and waistcoat of violet and grey. Its name, in the very nature of things, is "Tourterelle"

Over the gown of her afternoon costume, which effects a combination of materials, the Duchess Sforza wears a deep-bordered coat of generous sleeves and collar. The Duchess Sforza selected at Carrara the marbles for her Pompeian room, in which this picture was taken

LUCILE

All these long lines of mauve and violet satin, caught under grey ostrich feathers at the waist, were made for the sake of the hat of violet satin and ostrich feathers,—which is to say, they were made especially for sake of a gay Parisienne

LUCILE

If a lady has an ambition to be original the most becoming thing to do about it, is to wear black tulle over white satin hiding under ostrich feathers

LUCILE

After all, if one has an eye for the picturesque and Florentine, all one has to do is to wear a tea-gown made of French imagination and rose satin in two shades and to call attention to the roses at one's waist by wearing a rose on one's train

BEER

Light mauve mousseline de soie and crêpe de Chine banded itself with silver embroidery and on one side trailed a very long panel in order that it might not appear too brief

CHANEL

A frail gown of black Chantilly lace has very potent charms of delightful French savour. The upper part of the lace is of gold-spun net while the lower part is weighted with jet. The jet side panels swing jet tassels

Henri Manuel

LANVIN

Florence Walton wears this tailleur of blue gabardine, fastening at the neck and hips with nacre buttons and embroidered on the belt

RENÉE

Whether travelling was made for a smart tailleur or a smart tailleur was fashioned for travelling, is all one to a trim costume of that loyal combination, navy blue gabardine and the narrowest of black silk braid

the tunic there is a long blouse in crêpe, linen, foulard, or embroidered silk, forming a gown and edged with a band of the same stuff as the tunic. It is really a long light blouse, cut in form as varied as the materials which compose it. The blouse is held in at the waist by a narrow belt or a cord, though this belt is often made of two ribbons of different colours negligently tied in a knot, but quite tight. This tightly confined waistline is the real novelty at Chéruit's, and she uses it on evening gowns, afternoon gowns, and even tailleurs. Do not imagine that this is the return of the corseted figure. One has no feeling of a corset, and the body is left as supple as ever, only the waist itself is tightly held in by this cord. As for trimmings, Chéruit's principal novelties are embroidery on leather jackets so finely done as to give the impression of printed designs, straw embroideries, tassels of rat-tail, and silk, or woollen fringes, and many coloured braids like saddle girths. Her embroideries are her masterpieces. For every sort of gown she has used a different sort of embroidery, often irregular, placed like a decoration and not in the ordinary banal fashion. For example, as the Japanese place a little motif of embroidery on a kimono, so Chéruit places, on a simple frock of foulard, one touch of embroidery, of squares, of white rat-tail, or fringe, in the most effective spot, sometimes on one hip, sometimes in the back, leaving the rest of the gown plain and without ornament.

DŒUILLET

A brown bure travelling coat, slinking in modishly at the bottom, knew that its interesting parallel stripes could never meet, and so it turned the stripes on its collar the other way round till they met the ones on the coat—almost

Sometimes coloured stitching forms the only trimming on a foulard frock, which is, of course, figured or checked. Twill is often embroidered with lozenges of a contrasting colour. On a simply cut gown, we find a motif embroidered in a pattern of reeds and placed as it would be by a painter in a water colour sketch. Sometimes violent colours are combined; for example, violet and green on a red ground embroidered in metal threads; or a blouse worn the colour of a jonquil with a skirt of the blue of the French flag. On another frock of black tulle and lace, we find in the front and in the back a sort of apron of green straw, in several shades, which really recalls the grass skirt of a savage. These odd fancies should choose their wearers carefully.

In other frocks, Chéruit has used bright pink or blue tarlatan in the form of a plaited apron on a dark frock, embroidered with big anemones done in the most brilliant coloured cords. There was one gown of black taffeta, short, without a very definite cut, which was ornamented in an original way with frills of dotted tulle, a sort of point d'esprit in ochre colour; these frills were about thirty inches deep and fell irregularly about the feet. Organdie is again found on satin dresses, used as a border or as a trimming. One gown of blue satin is entirely covered with little fringes of "Nénette" in gold and silver thread, giving the effect of heavily matelassé stuff.

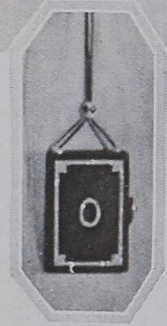
As for the coats, they are very varied and always sumptuous; they are ample, usually in a cape-like form or on the lines of automobile coats. Capes of taffeta in black or tête de nègre have

(*Continued on page 107*)

POSED BY
BEATRICE BECKLEY

'Tis a wise pair of shell and diamond pins that chooses to hold the dark coils of Beatrice Beckley's hair in the undisturbed order that she demands of them. From her wrist flashes diamond brilliance—an old-fashioned bracelet formed by a chain of diamonds surmounted on top by a very large sapphire set in diamonds. On her little finger a large pearl in platinum glows quietly beside the more obvious beauty of an oblong emerald, also set in platinum; jewels from Dreicer, mirror from Wanamaker

From out a silver casket, carved and satin lined with white, a string of pearls and one of graduated diamonds fall into eager jewel-trimmed hands. A glowing uncut ruby set in platinum forms the ring, and diamonds, both large and small, alternately flash from the platinum setting of the narrow bracelet; jewels from Cartier



A Cartier vanity case of oblong black velvet marked with fine lines of diamonds has a sapphire clasp and is swung on a narrow black silk cord from three wrist chains, two of diamonds and one of diamonds and sapphires

Baron de Meyer

On slender sophisticated hands, the pear-shaped solitaire diamond looks best, especially when the setting is a very slender plain platinum band. From these fingers falls a chain of platinum strung with diamonds, small and large, which swings an ornament of tiny cut diamonds set in a delicate platinum setting; jewels from Dreicer

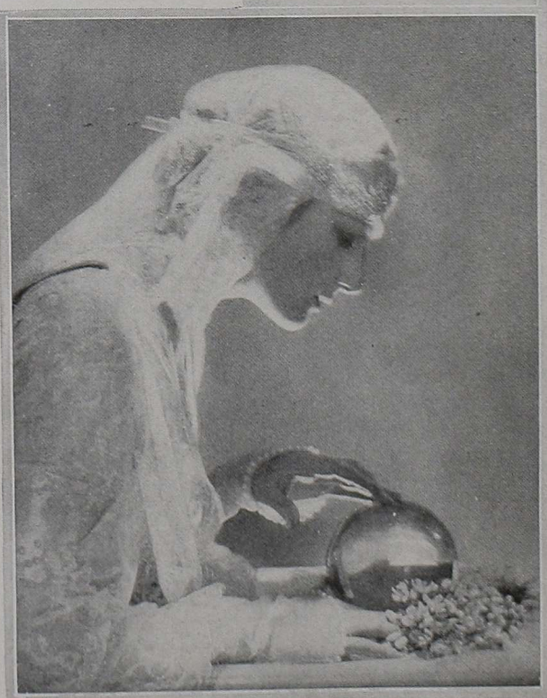
A slender seed pearl band fastening a tiny platinum and diamond watch to one's wrist, is the smartest watch to wear a-teaing. In order to compete with such charms, a vanity case must be very slim and narrow and of black enamel and platinum delicately outlined in diamonds; jewels from Dreicer

CARTIER MOULDS RARE JEWELS FROM BRIGHTLY FLASHING GEMS AND THE STILL GLEAM OF PEARLS

Pearls, a little weary of being matched with all their largest and most imposing number at the front, have done something quite unexpected in presenting a back and front of smallest size while the sides are made of graduated large pearls. Though safety demands them strung between knots, real beauty desires them strung as closely together as possible

Eager-eyed from under her bridal-veil, she gazes in the future-telling crystal, hoping to see her dreams there in the clear yet mystery-filled glass. Fastening the draping veil of rose point lace are jeweled wings of platinum set solidly with diamonds, and only Cartier could have devised the flexible setting; crystal from Louis XIV Antique Company

This lovely lady looks adoringly at her cigarette case, and why shouldn't she when it holds, perhaps, gold-tipped cigarettes which give her such alluring nonchalance? It is every bit as daintily feminine in its rose enamel and gold casing as the long fingers of Beatrice Beckley, which hold it. At top and bottom it is outlined in diamonds



Baron de Meyer

When one's happiest moment is celebrated by a dazzling solitaire, it is very nice to have it cut in that newest fashion among diamonds, square, and set in a narrow band of platinum. The wedding-ring, to match, is also of platinum and diamonds

Baron de Meyer

MISS ELIZABETH EMMET

Miss Emmet, who made her début two years ago, is a daughter of Mr. Christopher Temple Emmet of Stony Brook, Long Island. A most enthusiastic horsewoman, she follows the hounds at Bernardsville and Smithtown. She is a member of the Junior League and has devoted herself to hospital work for the past few years. Miss Emmet is a descendant of Thomas Addis Emmet, and, through her mother, who was Miss Alida Chanler, of the first John Jacob Astor

DAUGHTERS OF THE NEW FRANCE WEAR BECOMINGLY THE TITLES OF THE OLD PARISIENNES WHOSE NOBILITY DOES NOT OUTWEIGH THEIR OWN DISTINCTION

The Duchess Sforza, who by her marriage was allied with the famous family of Milan, is a daughter of the Russian sculptor, Antocolsky. For the accompanying photograph, which was taken in the Oriental salon of her Paris home, Madame Sforza wore a ball gown of silver lamé with a drapery of Alençon lace and green plume trimming, and a wonderful head-dress of emeralds and pearls

As a member of a distinguished French family, the Countess d'Hautpoul holds a prominent place in French society. In the accompanying photograph she wears a Callot gown of rose and silver brocade, which suggests the Greek arrangement of draperies in front and which has at the back a square manteau puffing at the sides and falling into a train. Among the magnificent family jewels which she is wearing is a string of pearls once belonging to the family of General Berthier, the illustrious uncle of the Duke d'Hautpoul

Henri Manuel

Before her marriage, the Countess Etienne de Beaumont was Mademoiselle de Taisne. Count de Beaumont, who is related to the Boisjelin family, and therefore to one of the oldest families in France, has been distinguished as a patron of the arts and letters, and the Beaumont residence on the Boulevard des Invalides entertains many guests of international interest. During the war, the Count de Beaumont sponsored a great many war activities, including the organization of automobile surgical stations and canteens

A daring lady dining at the Ritz amazed beholders by the sleeves of her dark cloth frock—long tight sleeves they were—and cut into three deep open diamonds, leaving bare the charmingly modelled elbow and a long V above and below it

NEW YORK DECKS ITS HEAD WITH BRIGHTNESS

Feathers and Jewels Once More Add Daring And Distinguished Flashes to Hair and Bodice, and Dancers Light-heartedly Forget Lent

Twice successful were the feathers that gave the two distinctive notes to Mrs. James Lowell Putnam's white costume. Osprey stood upright in her coiffure, and she waved a huge white ostrich fan with dignity

NOW that women have doffed their heavy top-coats, one has opportunity to observe that the silhouette has really changed. The new silhouette, as seen in the clothes now in favour, does not present a picture in any way radical or eccentric, but it is noticeably different from the long slim silhouette of the winter. It has undoubtedly acquired more width, and skirts are slightly, but undeniably, shorter. There is not, however, any indication at present that the American woman will accept the very shortest skirts of the French houses, except for her dance frocks.

This season New York has danced all the way through Lent. The Monday evening dances at the Lorraine, for the benefit of the Free Milk for France Fund, have been continued, and on the evening of the first day of the week, all that part of smart New York that cares a great deal for the dance remains 'till the wee small hours in the grill of this heretofore obscure little hotel, to sally forth — if you please — to Child's at Columbus Circle to partake of inimitable wheat-cakes and maple syrup, or perhaps bacon and eggs, before retiring to much-needed rest.

At the opera and at the Ritz, one continues to see smart and distinguished-looking evening clothes, but these have not taken on any distinctly new lines. There is a decided note of elaboration in the evening dress of the present season, but that is practically the only characteristic by which it really differs from the wartime gown. Lace is being worn a great deal—black lace especially, and sometimes it is remarkably effective. One evening at the Ritz a short time ago, a charming little wrap was worn by Mrs. William K. Vanderbilt, Jr. This was fashioned of black lace over white chiffon and banded top and bottom with sable. There seems to be a distinct tendency towards the use of these abbreviated wraps both for day and evening wear. Some of the new short day capes are most interesting. They are made of soft velours and of faille and end in the neighbourhood of the hips. In Mrs. Vanderbilt's dark hair was thrust a very interesting diamond comb which took the line of a leaf and which followed the formation of the loose knot in which her hair was arranged.

Another very interesting diamond ornament gave character to the costume worn by Mrs. J. Gordon Douglas, who was one of Mrs. Vanderbilt's guests. Mrs. Douglas's gown, which was of black chiffon with a very interesting shoulder line, had for its only ornament a great diamond brooch which was caught at the point of the décolletage. Long black gloves came well above the elbow, leaving a space, however, between the top of them and the low shoulder line—an effect which is always very smart.

Coiffure ornamentation of some kind gives dignity to a large percentage of the toilettes which grace the parterre boxes at the Metropolitan. One of the most effective which have recently appeared there was the bit of white osprey which Mrs. James Lowell Putnam wore directly upright at the side of the high knot into which her hair was piled. Her costume was all white, and she carried a great white feather fan of much dignity

(*Continued on page 111*)

A delightful little wrap bewitching in its frailness of black lace over white chiffon was banded top and bottom with sable and was worn recently by Mrs. William K. Vanderbilt, junior, at the Ritz

Jewels once more receive due emphasis; this great diamond brooch served as the only decoration on Mrs. J. Gordon Douglas's black chiffon gown

McCaul and Dickson

Mrs. Stanley Grafton Mortimer, who is here very much in the midst of her family, was Miss Katherine Tilford. She has been closely identified with the social activities of the younger set at Tuxedo. A part of the past winter season Mrs. Mortimer spent at the new Everglades Club at Palm Beach

Rochlitz Studio

Mrs. Charles Greenough, who was Miss Eleanor Whitridge, is the daughter of Mrs. Frederick Whitridge and a granddaughter of Matthew Arnold. Mrs. Greenough has devoted a great deal of time to war work, despite the responsibilities of bringing up this small son

McCaul and Dickson

Accompanying their mother, Mrs. Francis Ormond French, are Ellen Tuck French and Virginia Middleton French, the granddaughters of Mr. Amos Tuck French. Mrs. French was Miss Eleanor Burrill, of Tuxedo. Mr. French has been, until recently, in the Naval service

SMALL MEMBERS OF SOCIETY WHO PROMISE AN INTERESTING FUTURE WHEN THIS PART OF THE VERY YOUNGEST SET GROWS UP

IN PHILADELPHIA, CURLS, HOOPS, AND PARASOLS WENT TO A RECENT PATRIOTIC FÊTE

AT THE ACADEMY OF MUSIC SOCIETY WORE OLD-FASHIONED AND PICTURESQUE COSTUMES

(Right) This charming profile and lovely hair, with the curl tucked low on the neck, belong to Mrs. Oliver Eaton Cromwell, who took part in the tableau, "Mrs. Rush's Tea Party." Mrs. Cromwell was, before her marriage, Miss Hope Beale and is the daughter-in-law of Mrs. Edward T. Stotesbury

(Middle) With a quaint hood smoothed across her curls and a quaint dress puffing out in billowy old-fashioned sleeves, Mrs. Sidney F. T. Brock proved how easy it is to look like a picture. Mrs. Brock, whose husband is a captain in the Army, was before her marriage, Miss Marjorie Elliott

No, she is not just a picture, she is Miss Agnes Brockie in the costume which she wore at the fête at the Academy of Music. She is a daughter of Mrs. William G. Warden, and her engagement to Mr. John H. Mason, junior, has recently been announced

A most attractive costume was worn by Mrs. C. A. Heckscher Wetherill, who took great interest in the fête. Proceeds were given toward an Arch of Triumph to be erected in honour of the men and women of Philadelphia who diligently served during the war

Tiny bonnets tipped low over their foreheads, tiny parasols, and wide hooped skirts—that is how the Misses Ellen and Mary Glendenning looked in their costumes of a very long while ago

They are the daughters of Colonel and Mrs. Robert Glendenning and were unusually picturesque and charming. Miss Ellen Glendenning is the fiancée of Mr. Morris de Camp Freeman

Photo-Crafters

The unusual sweater at the left is made of Shetland wool in a fine stitch, while the narrow collar, peplum, and cuffs are more loosely made. The sleeveless sweater with the rope belt is of heavy wool, in a black and white stripe. Both are obtainable in a variety of colours; from M. A. Munn

WHEN *the* WARDROBE IS CUT ACCORDING *to the* PURSE

The Woman of Limited Means Finds an Able Ally in the Shops, Which Have Made the Ready-to-Wear Gown a Garment of Distinction

THROUGHOUT the country as well as in the more important cities, the shops offer many possibilities to the women who demand smart correctness in their apparel, yet have neither the time nor the opportunity to have their clothes made to order. These shops are always on the watch to make the most of the slightest turn of fashion's wheel, and their collections represent either the new imported models or the late creations of American designers. The clothes shown on these pages have been selected with a view to helping the woman who must dress smartly with rather limited means and opportunity to collect her summer wardrobe. All are well and carefully made.

THE FAVOURED BLACK EVENING GOWN

Many of the evening gowns shown in Paris this spring are almost too elaborate and quite too gorgeous to be generally adopted here for summer wear. The taffeta and tulle frocks, however, are charming exceptions, and even when trimmed with sequins and beads they have a certain air of lightness which one associates with summer dances. Perhaps it is because they are very short. In the evening gown shown on this page, the skirt is somewhat longer than the skirts of French frocks, but in every other respect it exactly copies a French model. Over a black satin slip float layers of black tulle. The front panel is caught down with rows of smocking and has a scroll design in dull red with an occasional bit of red sequin embroidery. Two crossed folds of tulle with a single row of embroidery and sequins make the front of the bodice, but the deep drapery of tulle which forms the back is quite heavily embroidered. Two pieces drape from the sides of the armholes to blouse softly over the belt.

Since Palm Beach has come to be the great American proving-ground for warm weather fashions, what is worn there with success in February is fairly certain of repetition in the Northern summer resorts,—a delightful prospect for the approaching summer. The summer frocks which had their "try-out" at Palm Beach this year may be sharply divided into two classes; those for sports wear, which are rather severe in line though usually brilliant in colouring, are made in most cases of silks or of wool jersey; the picturesque lingerie frocks, forming the larger class, are made of embroidered and lace-trimmed batiste, of organdie in lovely pastel colourings, and also of ginghams and calicoes in quaint designs. Very often these dresses are trimmed with unusual materials, so that a dotted Swiss frock will have a bonbonet sash, or a grey organdie will be edged with squirrel fur. Narrow velvet ribbons are in favour, especially for trimming chintzes and calicoes.

An example of velvet trimming appears in the frock sketched at the lower left on page 74. It is made of navy blue and white striped calico with a design in navy blue. Bands of white piqué are set in under the folds on the blouse and the skirt, and the same material is used for the collar and cuffs. Navy blue velvet ribbon fastens into a belt under a bunch of cherries at the side and ties at the collar into a small bow with long streamers. This frock also comes in rose colour with white piqué trimming.

ORGANDIE COMBINES COLOURS

The organdie frocks are made in every conceivable colour combination. The one shown in the middle of page 74 uses perhaps the smartest combination of them all,—brown and buff. The effect of this frock, when worn with bronze slippers and a brown hat, is unusually charming. The fichu is of buff organdie with brown plaitings, the bodice is brown, and the brown skirt has a deep band of buff. The ends of the fichu are caught to the belt with large daisies in autumn colours. This frock also comes in a soft pink and blue, or, if one desires, it may be ordered in all white. It would make a most attractive June commencement frock.

Airy layers of tulle float over a black satin foundation to make this distinctive evening gown with touches of dull red in sequins and embroidery on the draped back and on the smocked front panel; from Wanamaker

The frock shown at the lower right on the opposite page is of white crêpe de Chine with pipings of old-blue silk and with silk embroidery of the same shade as that on the pockets. The skirt is laid in box plaits and has a deep cuff piped with the blue. The buttons on the blouse and skirt are of white silk with blue rims. The organdie collar is embroidered and edged with Valenciennes lace. This frock may also be had with the embroidery and pipings in rose colour, gold, or black. It is an ideal summer costume.

THE VERSATILE BLOUSE

Blouses this season have definitely refused to be considered merely as an adjunct to the costume, as they have come to form the costume itself, with the addition of the simplest of skirts and hats. The tablier blouse of war days in Paris, which lent a festive air to a tailored suit during the ban on evening gowns, is largely responsible for this. Now, though the actual need of them has gone, we still have them in every conceivable material from calico to brocade. When designed for sports wear, these blouses depend on their colouring and simplicity of detail for effect, like the model shown at the upper right on the opposite page. Overseas blue crêpe de Chine uses bisque crêpe de Chine bindings and buttons. The back is made of one breadth of the material and is held in to the figure by the string belt. This comes also in brilliant red with navy blue, in cloud blue with white, in flesh colour with white, and in all white.

Quite different in character is the blouse sketched at the left on the same page. White dotted Swiss with the dots in either light blue, red, green, lavender, or black is used with white voile plaitings. The collar and jabot are distinctly new in line, and the narrow black ribbon adds an effective touch.

Although it is becoming more and more difficult to find an unusual sweater, the one shown at the upper left on page 73, is decidedly different. The upper part is in a very fine stitch in Shetland wool, while a large loose stitch is used for the narrow collar, the peplum, and the interesting cuff. It may be had in practically all of the popular colours. The other sweater is of heavier wool in black and white stripes. The belt is a black wool rope finished with thick round ends. This may also be had in many colours. Two weeks are required to fill orders for either of these sweaters.

The season furnishes many attractive wraps in interesting materials. Faille silk is a fabric which is serving many purposes. When trimmed with Angora, the soft lustrous weave of the silk and the still softer surface of the wool make a happy combination. It is used for suits and occasionally for frocks, separate jackets, and brilliantly coloured capes which may be worn either with daytime frocks or in the evening. A very lovely quality of faille silk in henna colour makes a cape with a taupe Angora collar, illustrated at the lower left on the opposite page. This may also be had in overseas blue faille with purple or grey Angora, in rose with grey, in beige with brown, and in royal purple with grey.

A HOMESPUN TOP-COAT

Some sort of a top-coat is necessary to complete the summer wardrobe. The most satisfactory are those suitable for motoring and yet not too cumbersome for ordinary wear. Homespun in lovely soft brown is used for the one sketched at the lower right on this page. It is very straight and slim with a big wrapped collar. The heavy selvage edge of the material is used to finish the opening, which fastens with two tortoise-shell buttons in a decidedly smart manner.

(Above) The popularity of the organdie frock in two tones explains itself in this charming brown and buff model. Large daisies in autumn colours attach the ends of the buff fichu at the belt. Brown organdie makes the bodice and the skirt, which has a deep band of the buff; crisp brown plaitings make a pretty trimming. The frock also comes in pale pink and blue, or it may be ordered in all white; from B. Altman

(Right) Heavy enough for motoring, yet not too cumbersome for ordinary wear, this smart version of the indispensable top-coat is made of the softest brown homespun, with a big collar to crown its straight slenderness of line. The opening, which is finished with the heavy selvage edge of the material, fastens with two tortoise-shell buttons; from the Sports Shop for Women

(Left) Following the rather surprising way in which Palm Beach this season combined unusual materials, this navy blue and white frock chose to trim the favoured calico with navy blue velvet ribbon. The ribbon ties into a small bow at the collar and fastens into a belt under a bunch of cherries at the side. White piqué makes the collar, cuffs, and the bands of trimming; frock from B. Altman

One might welcome the approach of summer with this dainty blouse of dotted Swiss which has the dots in colour and finishes in the freshest of white voile plaitings. The becomingness of the collar and jabot, which are quite new in line, is increased by just the right bit of narrow black ribbon. The waist may be ordered with dots of almost any colour; from Wanamaker

This smart sports blouse needs only the simplest of skirts to form a smart, correct, and not at all extravagant sports costume. Bisque crêpe de Chine bindings and buttons effectively finish this new tablier model of overseas blue crêpe de Chine. It may be ordered in brilliant red with navy blue, in cloud blue with white, in flesh colour, and all white; from Wanamaker

This model is one of those brilliantly coloured capes which are so much in favour for wear either with daytime or evening gowns, and effectively combines a rich shade of henna with a collar of soft Angora wool. It may be ordered in overseas blue faille with purple or grey Angora, and also in rose, beige, brown, or royal purple, with the grey Angora collar; from Franklin Simon

A delightful summer costume of white crêpe de Chine obtains colour in the old-blue embroidery on its deep capacious pockets, in its pipings, and in the blue edges of the buttons on jacket and skirt. The skirt does the unexpected thing by confining its box plaits with a deep cuff of the material. This costume also comes in white with gold, rose, or black; Wanamaker

Jean has designed a figured black taffeta frock of picturesque lines. But the true artist's hand is reflected in the sleeves and neck finishing, which are far too glorified to be called merely — collar and cuffs. The square front is filled with white organdie and trimmed with ruffles of net, and in back is a Medici collar of taffeta. The short taffeta sleeves allow a good view of net puffs with cuffs of organdie. A Tappé hat of black taffeta drops its wide lace edge in a half-veiling way that means more picturesqueness

POSED BY ANNETTE BADE

Baron de Meyer

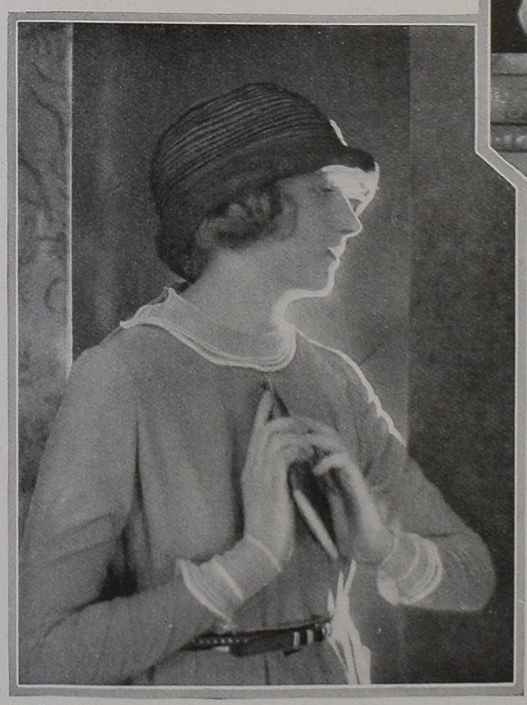
Lanvin has a perfect orgy of inventiveness with a foundation of simple black crêpe de Chine. The sleeves are smartly short, and there is the wide sash that new frocks demand The neck is very broad and finished with the suspicion of a collar of silver crochet fabric ending in an edging of bright green crocheted silk. There is also a glimpse of a vest of the same fanciful charm and the narrowest kind of cuffs to match. The dress is from Jacqueline, and the pert straw hat with its unenergetic drooping feather is from Mercedes

COLLAR AND CUFFS MAKE SOME VERY NOVEL POINTS ABOUT ECONOMY IN DRESSING

Jean is partial to the quaint old styles that prove delightfully effective on our smart new generation. This gown of mauve taffeta cries Civil War days from each of its flower-strewn ruffles. The correct collar for such a frock is, of course, a sheer white fichu of organdie, and deep cuffs to match, each finished by narrow tucks. The Lucile hat of natural leghorn is faced with mauve silk and trimmed with flowers. The bag from Jacqueline is of moire ribbons and cut steel beads

A frock of brocaded black satin and crêpe has, with the help of Baron de Meyer, decked its neck with a double line of cascading net ruffles and finished the long tight sleeves in the same way. An ornament of jet and white Indian beads marks the waist in front. The hat from Mercedes, of black lacquered straw, is trimmed with glycerine ostrich

(Left) A simple frock of beige satin does some quiet little, charming little things quite its own. One of the most unusual is to adopt a sleeveless overblouse of white organdie and, as a complete contrast, add a collar of black velvet, picot-edged, and double cuffs with a black velvet binding for accent. And last of all is a ribbon belt of velvet; from Jean



(Left) A Jean frock of grey serge is given character by a narrow belt of black patent leather with steel trimmings. The high neck has a simple collar of beige organdie, and the long tight sleeves are finished by turn-back cuffs. The Mercedes hat imported from Reboux is of brown taffeta

(Right) To a Premet gown of black taffeta was added the most unique of collars. White net was shirred into a round neck-line, and underneath, running through white bone rings, is a black ribbon which ties in a bow at the front. Cherry coloured straw makes the chic cherry-trimmed hat. Gown from Zahrah; hat from Madelaine Crosby

Baron de Meyer

THESE WRAPS COMBINE DISTINCTION *with* SERVICE

Smart Capes of the Most Expensive Mien Are Quite Within Reach of Even a Limited Income

CAPES are more than ever smart this season. Almost every French street frock has its own version of the cape. It takes us back to the days of our grandmothers, who would have looked with scorn upon the mannish tailor-made suit, but would certainly have approved of some of the capes of to-day. They are short—to the elbow—and of cloth or taffeta finished with ruffles and bindings of silk or bindings of braid. There are also shoulder capes of lace trimmed with fur or ostrich for the more formal occasions of afternoon and evening. The practical day cape is in cloth or silk or wool jersey. Taffeta is used in some of the motor coats and is usually lined with cloth to give warmth, but if warmth is not desired, chiffon, cotton voile, or some such light material is employed instead. The cape is the ideal wrap for summer, especially when it forms part of that daytime costume, the one-piece dress. The long cape is usually most suitable for motoring or travelling, while the short cape is best suited to town use. Vogue's Pattern Department has gathered the capes sketched here as examples of the different types, and it will cut patterns in size thirty-six for $1 and in any other size for $3.

In the middle sketch at the bottom of the page a long cape is shown which is especially suitable for general wear. It is suggested in black satin. A softly draped collar fastens at one side with a large white pearl button, and the back and front outline the figure more or less by means of a narrow belt in black patent leather that weaves in and out through the material. The cape fastens at the side, and two large white buttons are used just below the waist. To follow the colour scheme begun in this way, white pussy willow taffeta is suggested for a lining.

The sleeveless design shown in the sketch at the lower right is charming in navy blue gabardine and would make a very satisfactory cape for either town or country wear. It has the practical jacket effect in front and is belted across with a narrow strip of the material fastening with a black bone buckle. The collar is of the draped type that is so becoming to most women. The entire cape and jacket is lined most effectively with foulard or pussy willow in a contrasting shade.

The sketch at the upper right on this page illustrates one of

(*Continued on page 110*)

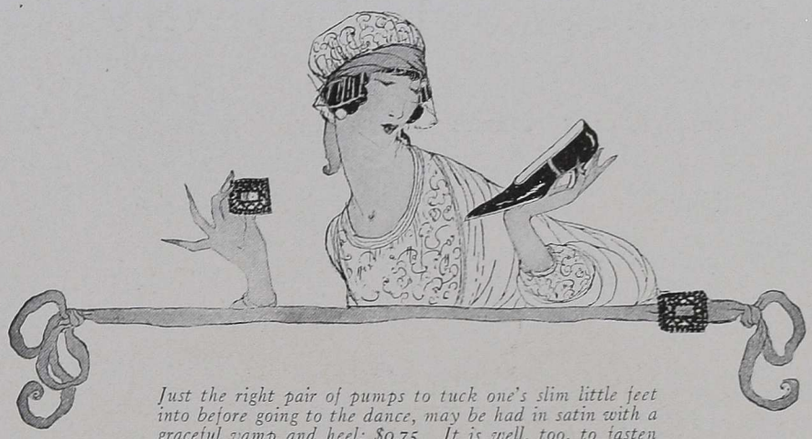
A cape of black tricolette is more jacket than cape, but is just enough cape to show to advantage the lining of old-blue chiffon

This smart short cape believes in being thorough, and so adds the latest of wool trimming to its chic black taffeta lines

A graceful cape designed for town use is made of blue tricotine and has the distinction of a figured chiffon lining and touches of harmonizing embroidery in front and back

A cape of black satin has its graceful fulness restrained at the waist by a narrow patent leather belt which weaves in and out of the material

Navy blue gabardine has turned its way to a sleeveless cape with a practical jacket front belted across with a narrow strip of the gabardine. It is lined with foulard or taffeta of a contrasting shade which presents itself in effective flashes



Just the right pair of pumps to tuck one's slim little feet into before going to the dance, may be had in satin with a graceful vamp and heel; $9.75. It is well, too, to fasten on buckles of jet, if they are as charming as these, two and a quarter inches long; $7.50

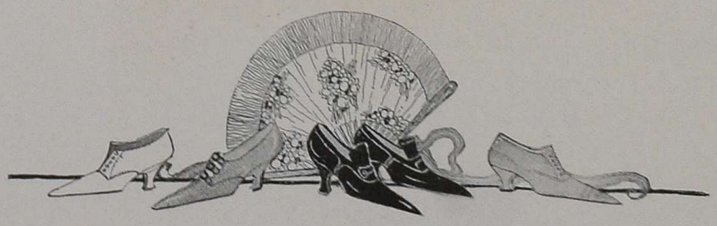
INVESTING IN A SMART SILHOUETTE BY MEANS OF THE CORRECT CORSET

Designed to give long slender lines to the woman with a tall, medium heavy figure, is a corset of heavy brocaded coutil. It has a long skirt, short front boning, and a low bust-line. Above the waist there is a two-inch elastic band; $6.50

This pensive person with the drapery and the very slender finger tips is wearing, with much satisfaction, a combination consisting of cleverly cut drawers and a brassière joined at the waist. It is of a good quality crêpe de Chine, edged with Cluny lace. The brassière hooks in the back and has four bones; $10

FINISHING THE CAREER OF A CHARMING COSTUME WITH CHIC FOOTGEAR

This lady, pausing with one foot on the cushion, is young and slender, and so she is wearing a corset of satin-striped cotton poplin. It is laced in front and has short front boning, allowing freedom of action. It is almost topless; $5

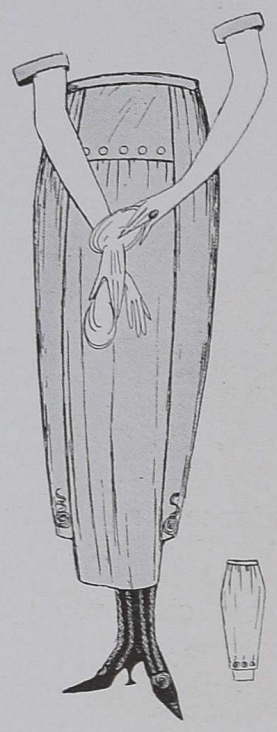


A white canvas oxford with medium French heel is $11. A three-buckle oxford is in brown, patent, or gun-metal leather, in grey, brown, or black suède, and in white calf; $11.75

Patent leather pumps (centre) have a black satin inlay, satin strap; also in brown or white kid, black satin, black or brown suède; $10. Brown calf oxford, hand-turned sole; $13.50

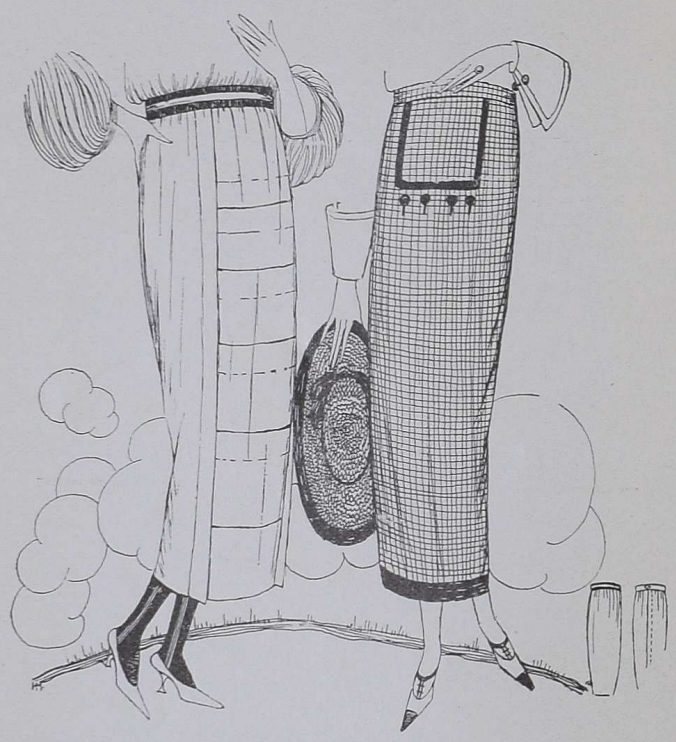
SEPARATE SKIRTS SOLVE MANY PROBLEMS

Models for Sports Dress or for Wear Have a Trick of Making the Wardrobe Appear More Extensive Than It Is

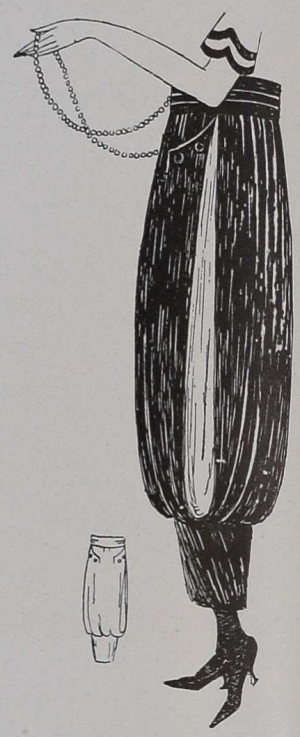


A sports skirt of oyster white Roshanara crêpe has the popular tight underskirt and an overskirt which gives it a tendency to the chic new barrel silhouette

PERHAPS the most talked of bit of wearing apparel in the whole of the wardrobe is the skirt. Whether part of a two-piece tailored suit, or part of a one-piece dress, or entirely separate, it always merits a great deal of discussion. The length, the width, the general silhouette, have all been thoroughly thrashed out, and whether or not any real decision has been reached remains to be seen, for in the shops every variety of skirt is being shown. "What is the correct length?" has been the question uppermost in the minds of more than one fashionable dressmaker; and to this day they have not decided upon any one length. From Paris there comes the news that skirts are "just below the knees" and that they are never longer than boot-top length; in fact, this seems to be considered conservatively long. The skirt of the evening gown is quite as short as the street skirt, except for the fact that it usually boasts a train of varying length at the back. We admit that the short skirt is smart, and for the most part *très chic* on the Frenchwoman. She has a figure most appropriate for the short skirt. Attention is due also to the way she dresses her feet. French-heeled, low, round-toed shoes, tied with ribbon bows, are worn with sheer stockings of silk. French women who wear high laced boots or walking shoes with gaiters are very much in the minority.



At the left is a practical skirt of white fan-ta-si silk, making use of decorative tucks. Shown at the right is a shepherd's plaid made with a distinctive yoke effect in the front



Particularly adapted to an afternoon gown is a skirt with a soft tunic faced with a contrasting material. Tafeta or satin would be an excellent material

WHY LENGTHS SHOULD VARY

How different, then, is the case of the American woman. In the first place, our climate calls for shoes, boots, and gaiters; in the second, our figures are of very different proportion. There is the extremely tall and slim type, the short and extremely plump figure, the large heavily built woman, and, last but not least, that chic type of which we have all too few, the woman who weighs one hundred and two pounds, and is just five feet two inches tall. It is this last type that might easily wear the short skirt. In summing up, then, the best rule is to wear that skirt the style and the length of which is most suitable for the proportions of one's figure.

A French tailor, who has a small establishment on a side street, will make separate skirts of unusual chic for very reasonable prices. One may choose her own material,—satin, linen, crash, or cotton gabardine. The price, of course, varies accordingly.

Sketched at the upper left on this page is a skirt of oyster white Roshanara crêpe, which is one of the popular materials for sports skirts this season, as it is very practical as well as effective. The skirt is made with an underskirt that is quite tight, but rather short, as a sports skirt should be. The overskirt comes almost to the bottom of the other skirt and has a slight tendency to the new barrel silhouette. The underskirt is made on a deep yoke, which is seen only in the front, where the overskirt is open all the way down. The skirt is trimmed with buttons of the same material across the yoke, and the overskirt is trimmed with small braided figures. There is a straight narrow belt, fastening in the back.

A suggestion for an individual

(*Continued on page 101*)

White moonglo crêpe fashions a skirt which has a straight front panel and which is slightly gathered onto a shallow yoke

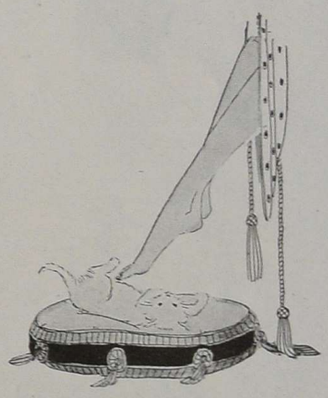
Giving the effect of being draped about the figure, and yet straight in line, this white sports skirt has well-designed pipings of Chinese red satin

"Mirror, mirror on the wall, who is fairest of them all?" is a question which depends to a large extent on just how many hours one's rosy foot is carefully massaged and cared for on a silken pillow. Then the answer becomes quite obvious

BRINGING THE WORLD TO ONE'S TWO FEET

Although Beauty Is Only Skin Deep, Fair and Unlined Faces Depend to a Large Extent on Just How Comfortable the Foot Is in Its Silken Hose and Its Little Slender Slipper

Cinderella's slim glass slippers are all very well for a ball, but after the fairy-tale hour of midnight has struck and dancing is over, one prefers mules with frivolous pompons

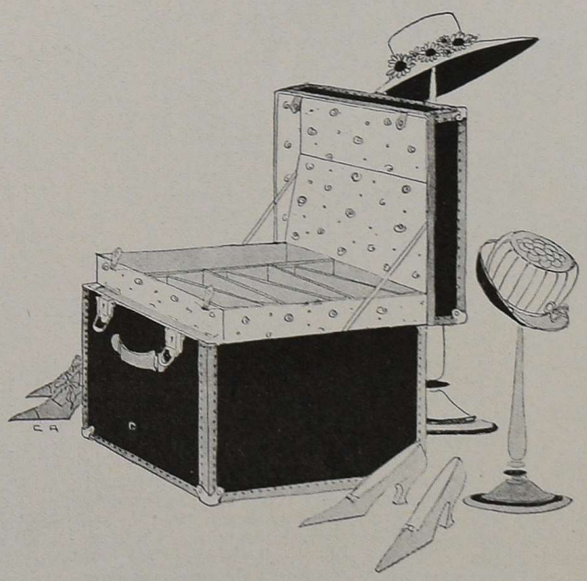


Pussy-cat would never have gone to visit the queen if he could have purred at home on a footstool of rose or blue velours trimmed with gold galloon; from Altman

"WHEN I wish to look my best and thoroughly rested, I always have a foot massage," said a young matron who is noted in society for always "looking her best." Her suggestion, though it may come as a surprise even to many women who believe that they have overlooked none of the masseuse's aids to beauty, is a very valuable one. Pain is the great enemy of beauty, and few women are so fortunate as to escape learning how exquisitely painful sensitive feet may be.

The skilful foot specialists, however, assure us that this form of pain is entirely unnecessary. With one accord, they assert that if the massaging of the feet were more general, the necessity for facial massage would become less.

The nerves and muscles of the feet are as sensitive as those of the teeth and mouth, and when overstrained and then neglected they cause many of the aches and much of the weariness which take the colour from life. Moreover, the effect is tragic, not only in the immediate loss of grace in the movements, but in the inevitable development of lines of suffering and lassitude in the face. The sweetest nature in the world will turn sharp when the feet ache, and it was a wise woman who, looking over the engaging foot-gear in a recent trousseau, exclaimed, "But be sure, my dear, to tuck in a pair of comfortable old shoes; I did not, and Jack and I had our first quarrel because my feet hurt. Of course, I had to snap at somebody, even on my honeymoon. There is something more in this throwing of old shoes after a bride, than appears to the casual observer."



A boon traveling companion is a hat-box with a compartment in the lid, lined with grey Canton flannel, to hold six pairs of shoes and slippers; from Cross

It is interesting to learn how many smart women there are who give as much attention to the care of their feet

(*Continued on page 102*)

DRESSING ON A WAR INCOME

Evening Frocks That Meet the French Requirements of Glowing Richness by Means That Are Wonderfully Simple

It has been rumoured, and more than once, that the French couturiers had, at the signing of the armistice, given vent to the full joy of their feelings in their evening gowns, with results none short of glorious. One might, without exaggeration, describe them, as "gorgeous." For, indeed, rich materials, glowing embroideries, frail laces, and bright jewels have combined into very gorgeous effects. It is a happy change from those war-time evening frocks so subdued in line and colour. As the season advances, however, these gowns are becoming a little less elaborate and a great deal more serviceable. Lovely soft colours and exquisite combinations of materials are making their appearance, but when one stops to examine them, their beauty is not so expensive as one might at first imagine, for much can be done with simple materials. For instance, grey net picot-edged in silver, or sage green chiffon combined with sage green silk ribbons and made up over a foundation of flame coloured satin, give effects that might easily be termed elaborate.

This fact Vogue has had in mind, and on this and the following page are sketched evening gowns for the woman who dresses on a more or less limited income. These have been designed for Vogue, especially for this particular issue. A dressmaker who makes a specialty of evening gowns and evening wraps of the more elaborate type, will make these gowns to order in one's favourite colour and material. She has more to offer than the average dressmaker, for she has been with the large Paris houses and is acquainted with their technique and the art of draping and combining materials and placing the trimming in just the right place. Her prices are reasonable, and she gives her individual attention to each gown.

Grey net, picot-edged in silver is combined with grey lace and silver ribbons in an evening gown for the young matron which is sketched at the lower left on this page. The foundation of grey charmeuse is topped by a bodice of grey lace and chiffon. Chiffon forms the upper part of the bodice, and a clever arrangement of silver ribbons gives it stability. The skirt is unusually and skilfully draped, beginning at one side and sweeping in loops around the figure. The outer edge of each loop is picot-edged in silver. At the other side, the drapery ends, giving the effect of a frill of net cascading the entire length of the frock. A corsage of flowers in vivid colours is placed at the front of the gown, and from this are suspended silver ribbons ending in hand-made flowers. This gown is especially suitable for summer dinner parties or for a summer dancing frock. When made to order as shown, it costs $90.

Next to the all-black gown, as far as smartness and utility are concerned, comes the all-white gown, and especially satisfactory is the gown of white charmeuse embroidered in crystal. The middle sketch on this page shows a frock in this attractive combination. A bodice that is long and square at the front rises to a normal waist at the hips and across the back. This particular cut gives a wonderful line to the figure at either side. Draping from front to back, the charmeuse forms a number of loops at either side, runs up to the waist-line in the back, and then falls into a long, slim, pointed train. The train, each loop of the drapery, and the bodice are outlined in small crystal beads, and strands of the crystal are used over the shoulder, while a crystal ornament adorns the front. Over the arms fall the most graceful of sleeves of white chiffon picot-edged into points which give a most artistic and airy effect. This gown is particularly designed for the matron who entertains and is entertained a great deal. When made to order, it costs $105.

One of the most attractive combinations of the season is brown lace and net over gold tissue, or brown satin. An all-lace dinner gown with a specially designed lace hat is shown at the lower right on this page. A straight slim underslip of the tissue, or satin, is used as a foundation, and over this falls an overskirt that is made in three flounces which are quite full and slightly pointed

Grey net picot-edged in silver and combined with silver ribbons and grey lace manages these simple means in such an original draping and placing that they give an exceptionally distinguished effect

The all-white dress is invaluable to the young matron with many social engagements. When white charmeuse is crystal edged and draped gracefully and with imagination, the result is like this—exquisite

Over gold tissue, brown lace flounces and trailing lace sleeves become an alluring dinner frock. With the addition of a hat to match it evolves into a restaurant gown of undeniable charm and practicality

Sage green chiffon and sage green grosgrain ribbon alternate in bands over a slip of flame coloured satin and slim shoulders are swirled in that useful evening accessory, a scarf of tulle, also sage green

and around the bottom garlands of the flowers are scattered. Made to order in any colour, this frock is approximately $95.

One of the smartest and most original combinations of the season is that of sage green over flame colour. A frock of these two colours is sketched at the upper left on this page. On the skirt, sage green chiffon alternates with wide grosgrain ribbon of the same colour, while the bodice is entirely of chiffon. The foundation is flame coloured satin and is made like a straight simple slip. It makes its appearance in brilliant flashes where the chiffon is used. A detachable scarf, one of the newest features from Paris, is here shown in sage green tulle. It would be, however, equally lovely in flame coloured tulle. It is attached at one side under a corsage of small fruits and flowers in vivid colours, and it then runs into a knot and hangs in a long end down one side of the skirt. The scarf is quite separate from the rest of the gown and may be freshened or changed frequently as one desires. A scarf of this type may be worn in a number of different ways and is a great asset to the wardrobe of the smart woman of limited income. This frock may be had, made to order, for $100.

To every woman, of course, there comes the realization of the invaluable services of the all-black gown. It is the very backbone of the wardrobe of the woman dressing on a limited income. There is no other gown in her entire possession that is so necessary or so useful as the black evening gown. One particularly designed for summer wear is shown at the bottom of the page in a highly lustrous black satin with an overdress of black lace. If one is fortunate enough to possess a Chantilly lace shawl, this gown may be reproduced at very little expense. It may be made with a straight panel train or it may be made short, in either case the dress is equally chic. The sleeves are formed by

A girl could choose no daintier frock in which to dance away time than this one of pale lilac taffeta trimmed with grey tulle at neck and sleeves and garlands of green and silk flowers—pink, lilac, and silver

in the front. The plain bodice is made of net and lace; the upper part is of the net, and the lower part of the bodice, as well as the sleeves, is of lace. A narrow girdle of dark brown ribbons ties at the front, and four uneven ends hang to the bottom of the skirt. With this gown one may or may not wear a hat when dining in a restaurant. If a hat is worn, one of brown lace with a crown of chiffon or tulle to match, fashioned after the Directoire period and trimmed with a small knot of flowers at the front, would be very smart. The gown made to order as shown may be had for $110.

Taffeta is one of the most delightful materials for the young girl. The sketch at the upper right on this page shows such a taffeta frock which has all the requirements for the youthful evening gown. It is light, crisp, and charming in its colour of pale lilac. The long-waisted bodice fastens at the back and is filled in and finished with pale grey net. On the sleeves and at the front of the bodice a garland of green leaves and hand-made flowers of pink, lilac, and silver are used. The full round skirt is shirred at the waist,

For the invaluable black evening gown that should grace every limited wardrobe, nothing could be more charming than this slender lustrous satin slip veiled gracefully in black lace and girdled with shining jet

wings of lace, softly hung over either arm and outlined, next to the figure, by strands of small jet beads. A girdle of jet beads, finished with tassels of jet, marks the waist. The upper part of the lace is perfectly plain black net and outlines a becoming high neck-line which runs above the under slip of black satin. The lines observed in this gown are straight and close and slim, and this veiling of the silhouette is an effect much cultivated by smart frocks. The gown may be had, made to order, for about $110.

Note—As long as the need continues, Vogue will conduct this department to meet the needs of the woman with a war-reduced income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any costume shown in this department at the special rate of $3 in size 36; other sizes, with pinned patterns, $5.

Quaintly moyen-âge with its long bodice is the organdie frock at the left in the sketch. Hand-run tucks and sheer embroidery bands decorate the bodice. Dotted Swiss combines with net and laces to make the frock in the middle, which is shirred at neck and skirt hem into puffings of net. Airy panels and a deep collarette with insets of Valenciennes lace drape bodice and skirt. In the third sheer frock, which is of batiste, wide bands of embroidery finish sleeves and bodice and trim the skirt. The hand-run tucking on the bodice is one of its unusual features, and the belt is of white moire ribbon. Fine cordings and Valenciennes lace insets trim the exquisitely girlish frock of white cotton voile sketched at the lower right

FROCKS FOR COMMENCEMENT DAY

Sheer Fabrics Combine with Laces and Hand-work to Grace This Very Festive Occasion

IN preparing for Commencement Day, the gown for the girl graduate, almost as important a feature as her diploma, requires a great deal of attention. Graduation gowns in the old days were made and trimmed so elaborately that they were entirely inappropriate for the occasion. As a result of this over-elaboration and the youthful rivalry which went with it, some schools went to the other extreme by requesting the graduates to have their dresses made uniformly. A simple and girlish model was selected, and the girls' frocks were all modelled on the same lines. This idea, because it submerges all chance for the least individuality, is not very popular with girls. Frocks that are entirely suitable for young girls, but which are not quite as banal as the usual model, are the four designs shown here.

In the sketch at the upper left on this page is a frock of fine white organdie, a fabric which is always delightfully crisp and dainty. This frock is made with a long bodice cut on straight lines and trimmed at the front with hand-run tucks and bound scallops. The rather full skirt, which is made in two sections joined by lace insertion, is scalloped around the bottom with narrow braidings of the material. The short puffed sleeves finish with a tiny band cuff. A wide sheer band of embroidery on organdie gives the finishing touch to the waist, neck-line, and sleeves. The crisp sash is made of the material and ends in scalloping like that on the frock itself.

Another lovely material for Commencement gowns is fine dotted Swiss, and this is especially

(*Continued on page 110*)

WOMEN WHO SERVED *with* OUR BOYS *in* FRANCE

FOR a vast number of people, the world has been a new and very different place during the last few years. Perhaps, now that the war is over, now that we are no longer shocked by news of battles and deaths and atrocities in wholesale numbers, now that life is resuming its normal course again, the world will become much as it was four and a half years ago. But in the meantime, for many people there has been an "amazing interlude"—an interlude that will stand out among all the other years of their life like a vivid spot of colour against a dull monotonous background. And among those whose lives have been so suddenly and startlingly different are the women and girls who turned their backs on a fashionable world at home and went to France to have a part in the great conflict.

To be sure, even before the war, the rich were not really idle. Their days were crowded with amusements, with dancing, opera, theatres, teas, clothes, and a thousand interests more or less useful. But such days are very different from the day of a nurse's aid in a busy hospital, or a worker in a canteen where hundreds of men must be fed daily, or a truck driver whose route is over shell-torn roads in France. And yet, when the war came, hundreds of smart New York women chose to do these very things. It meant days and nights without sleep; it meant scrubbing and cooking; it meant being pleasant to rough and dirty men, standing from seven till seven, and then dancing from seven till twelve. It meant sleeping in hard beds and seldom being comfortably warm through a cold, damp, long winter. It meant a thousand discomforts, little and big, and these women were used to none. Yet, knowing all this, they gave up their pleasant lives at home and, for a brief time, at least, lived the vivid, thrilling, unforgettable life of the war-worker in France.

When Miss Cotton and Miss Hoyt served coffee, there was always an eager line of American soldiers filing by, each weary doughboy breaking into broad American smiles at the sight of his steaming cup

One of the most ardent and indefatigable of the workers in France was Miss Martha Watrous, a nurse's aid at a canteen

A PROMINENT WORKER

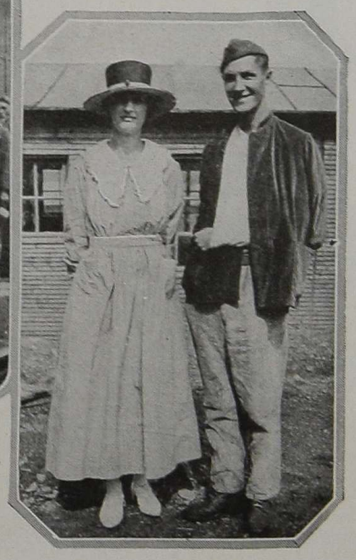
One of the most prominent of these workers is Mrs. William K. Vanderbilt. At the beginning of the war, in 1914, she got "leave of absence" from her New York duties and pleasures and went to France. She was one of the founders of the hospital at Neuilly, where she nursed wounded Tommies and Poilus, and, no doubt, had her first training in hard manual work. Associated there with Mrs. Vanderbilt in the Neuilly hospital was Mrs. George P. Munroe, who was Miss Martha Otis, a young woman well known in New York. Mrs. Munroe trained a splendid group of girls as nurse's aids, and afterwards these young women, among them Mrs. Searle Barclay and Miss Dorothy Cheney, served in the field and did work that deserves the highest praise for its faithfulness.

With the entrance of our Army into France came the American Red Cross, and this meant a new opportunity for women to be of service. The growth of the Red Cross kept pace with the growth of the Army, increasing until, in 1918, it had some two thousand women working in France. Mrs. Vanderbilt became the head of the Red Cross canteen forces and was put in charge of the entire canteen personnel. She saw that the right girl was put in the right place at the right time—an undertaking which meant an enormous amount of work. In addition, other women were assigned as nurse's aids, searchers, recreation hut workers, and truck drivers. It was like managing the big terminal of a mighty railroad, where each train must be brought in safely, promptly, and efficiently.

Along the line of communication Mrs. Vanderbilt placed some thirty canteens, and at the time of the signing of the armistice, she had started a new canteen service, the aviation canteens, and had four or five of these in operation and still others being constructed. Miss Irene Given-Wilson established the model of these canteens and was in charge of one in France, at Issoudun, where between fifteen and twenty girls were working hard at the highly specialized work of making the boy at the aviation camp happy. Under this head came such things as cooking, serving coffee, sandwiches, cigarettes, and chocolate, reading, writing home for the men, nursing, and being a companionable person. When a flyer came down to earth he needed relaxation and something a bit different from the aviation camp. And so well did these workers supply his needs that General Patrick had only praise for these canteen workers. "They kept

(*Continued on page 108*)

If there was any one thing which, more than another, would cause a tired and dirty lad in khaki to grin radiantly, that thing was, of course, a real American doughnut. And so, at this Red Cross canteen in France, coffee and doughnuts helped enormously to win the war

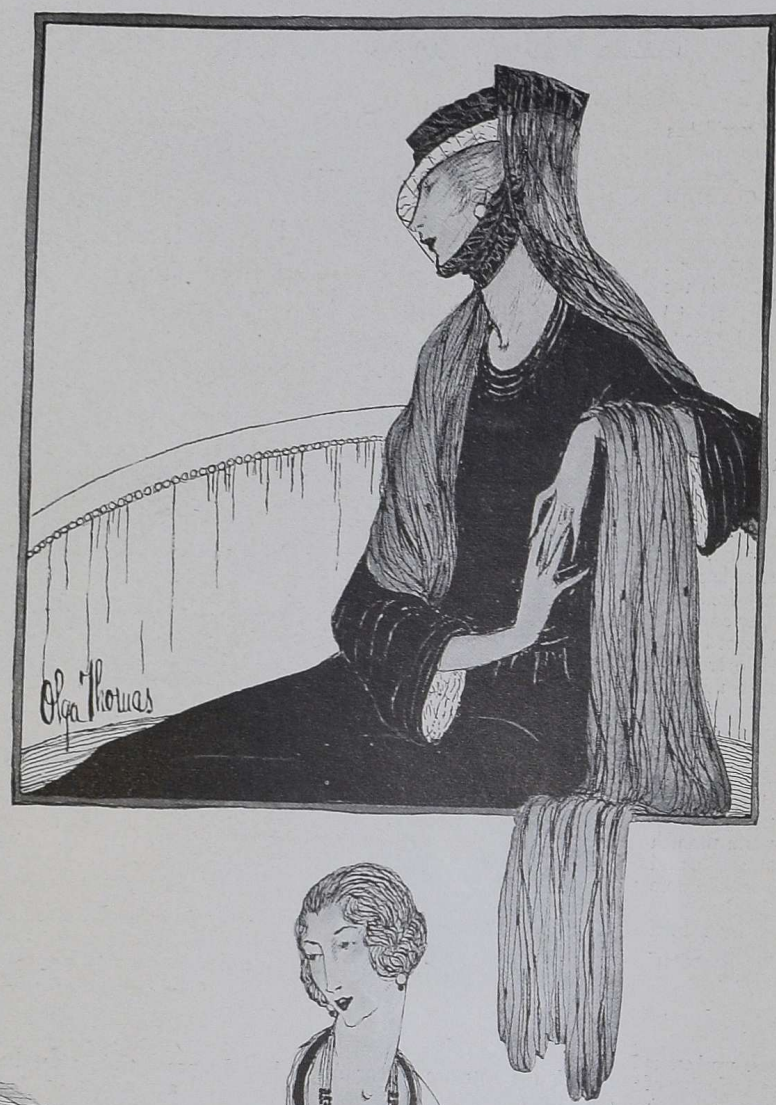


This boy with the Douglas Fairbanks smile isn't a movie actor at all, but is Private Brandes, and his companion is Miss Lisa Stillman wearing a worker's apron

WAYS TO VARY THE CONVENTIONS OF MOURNING

MODELS FROM MULLEN-SHAW

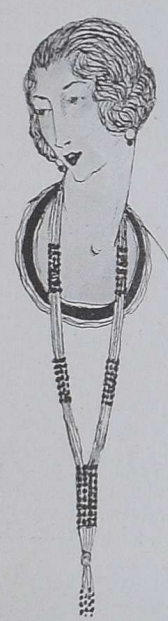
(Right) A widow's hat of quaint Victorian line is correctly low of crown and narrow of brim. The black crape brim holds a bow of crape in the back and is faced daintily with white crape. The long Georgette crêpe veil is caught in the middle to the brim in back and separates over the shoulders in long ends. The face veil of open mesh is bordered with wide crape



This sheer collar of white organdie charmingly cross-barred with tiny tucks promises to give distinction to the very gloomiest black frock or the saddest little black blouse

A white organdie collar has, besides the advantage of being hand made, a crisp smartness achieved by two overlapping collars, each finished by a narrow binding of organdie

A chemise blouse of Brussels net has the distinction and grace of sheer black and silk embroidery; the collar and sash of black grosgrain ribbon give definite smartness to the blouse, without destroying the simplicity essential in even light mourning



When one is in mourning, the ornaments worn must be of the simplest and always without colour or glitter. Very correct, yet unusual, is this chain of small dull jet beads strung in groups on rather heavy black linen thread

For the young widow who no longer wears a widow's bonnet, the correct hat is small and close, like this turban of black straw, trimmed on top with a large and very smart bow of ottoman ribbon. The veil is of plain mesh, crape-bordered. The scarf of black faille takes the form of a stock and ends in two wing-like points in back

A little blouse of black chiffon expresses its youth in irrepressible frills. The bodice lies in soft open plaits, and the round girlish neck is gently gathered and held in place by a very narrow ribbon of grosgrain weave

Decorative in colour and with a sweeping grace of action, "Dawn", by Arthur Spear, lent freshness and vigour to a very old theme

A R T

By MARION E. FENTON

Swift and alive, if somewhat unsubstantial, is the painting of "Margaret and Her Brother" by M. Jean McLane in the Spring Academy

TO the National Academy belongs the honour of setting a good ending to a very bad art season. The Spring Academy, well-hung and harmonious, maintains an average of merit which is a pleasant surprise after the dreariness of this year's exhibitions.

Wise arrangements and judicious elimination have done away with the clamour of contending colours which so often fills the galleries of a large exhibition, and the result is a conviction in the minds of those who look, that paintings are, after all, pleasant things to live with and that their decorative possibilities are unduly overlooked in the furnishing of modern homes. Thanks to the modernists with their criarde colours and perhaps, also, to the critics with their bewildering jargon of plastic values, receding planes, and tonal qualities, art has come to seem to the lay mind something altogether "too sweet and good for human nature's daily food." It is important both for the artist and for art itself that this impression should be done away, and that the appeal of painting should come to be no less universal than that of music.

The prizes of the Academy were distributed with the usual impartiality, falling on the just and unjust alike. Unquestionably the most satisfying of these awards was that of the Saltus medal to Malcolm Parcell, who exhibited an unusual and finely decorative portrait called "Louine." An admirably composed landscape background with predominating tones of green-blue lends both mystery and distinction to this portrait, which attains the rare success of being both a portrait and a decoration,—a definite likeness, a reality to satisfy those who know the sitter, and, at the same time, an ideal thing, a decorative canvas which holds the eye by its sheer beauty of rhythmic line, softly blending colour, and nice adjustment of mass. Something indifferent is Lou-

(*Continued on page 106*)

A spontaneity and glowing colour not to be overawed by the imposing background mark De Witt Lockman's "Portrait of Mrs. H. B. O."

Peter A. Juley

"Out From the Fog" shows Ritschel in a rare mood where trees interest him more than rocks and sea

Baron de Meyer

MARJORIE RAMBEAU

Even in a career of success, the latest play of Marjorie Rambeau shines out with remarkable brilliance. As Mme. Renée, the gipsy fortune teller in "The Fortune Teller," she manages astonishingly well to be old and degraded without entirely losing the charm and beauty of her natural personality. Another interesting thing that she has done recently is to marry Hugh Dillman, who also has a prominent rôle in the play

SEEN *on the* STAGE

By CLAYTON HAMILTON

ONLY fourteen years ago, when Richard Mansfield gave his remarkable performance of Alceste, the name of Molière was scarcely known to the theatregoing public of New York. In Paul Wilstach's biography of Mansfield, we are told that "Mansfield had no illusion about the possible popularity of 'The Misanthrope.' He presented it for the pure joy of acting Alceste, for the satisfaction of adding Molière's name to his repertory, and as a gratuitous thank-offering to the public. This was the first time that a comedy by Molière had been acted on an American stage in English by professional artists." But since the American début of Molière — which took place at the New Amsterdam Theatre in New York on Monday evening, April 10, 1905 — our theatregoing public has developed, slowly but steadily, a constantly increasing interest in the work of the greatest comic dramatist that ever lived.

In the Chinese photoplay "The Red Lantern," Nazimova presents another reason for deserting the stage for silent drama

Maurice Goldberg

(Below) A high light in "The Velvet Lady" is Fay Marbe, for though she appears but once, she shines very, very brightly

MOLIÈRE IN AMERICA

This interest has been fostered, in the first place, by several visiting companies of French players, of which the latest and by far the best is the admirable company of Le Théâtre du Vieux Colombier. During the last two seasons, for example, Jacques Copeau has presented in New York no less than six of the comedies of Molière. But these performances, of course, have been given in French; and, since the sad fact must be admitted that French is a foreign language to our ordinary public, it may be stated without argument that a greater impetus toward a popular appreciation of Molière was afforded, a couple of years ago, when Mr. and Mrs. Charles D. Coburn launched their admirable production of "The Imaginary Invalid" in English. The response of the casual public to this revelation was enthusiastic and immediate. On this occasion, one of the most exalted of the managerial gentlemen who control the destinies of our American theatre, for better or for worse, dropped in at a performance and listened to the laughter of the audience; and, after shrewdly sizing up the situation, he expressed a wondering surprise at the apparent fact that Molière was really funny and that his plays might be enjoyed by people of no more than ordinary education. Meantime, an interest in the work of Molière has been fostered steadily in many of those independent little theatres which, in recent years, have sprung up throughout the country. Such organizations as the late but unforgotten company which bore the corporate title of The Washington Square Players have done much to familiarize our public with the lighter and more playful farces of "le prince des comédiens et le comédien des princes"; and, in this connection, a special word should be printed in commemoration of the excellent production in English of Molière's greatest play, "The Learned Ladies," which was rendered a few seasons ago by The Drama Players of Chicago, headed by Donald Robertson.

Thanks to the visiting French actors, thanks to the Coburns, thanks to the independent little theatres, Molière has become something more than a faint and far-off bearer of a famous name, in the years that have elapsed since Mansfield accorded to the memory of the great comedian the honour of granting him a professional première upon the American stage.

This season, for instance, the week which began on Monday, March 17—a date held traditionally sacred to the patron-saint of an eloquent island that swims afar from France—might almost be labelled in the records of our theatre as "the week of Molière." On March 17, Jacques Copeau produced "Le Misanthrope," in French, at Le Théâtre du Vieux Colombier; and, on the same evening, a play called "Molière," by Philip Moeller, was launched at the Liberty Theatre by Henry Miller. Thus, simultaneously, our public was offered an opportunity to see a play by Molière in his own language and a play about him written in the English language by an ambitious young author of this friendly country overseas. By virtue of this accident, the name of Molière is no longer foreign, even to a public that habitually does its reading on the run. "The king of all comedians and the comedian of kings" (for this honorary couplet, in the light of history, may now more justly be applied to Molière himself than to the great Italian pantomimist who taught him how to act) is no longer a stranger to Broadway. As Sir Thomas Browne might have said, Molière has been "knaved out of his grave": or, as any modern press-agent might announce, Molière has been "discovered."

FAME DESERVED

A public predisposed to say, "You'll have to show me," may still be surprised, for a little while, by the obtrusion of the unexpected fact that the greatest comic dramatist that ever lived is genuinely funny. For some reason or other, it is nearly always surprising to the uninformed to discover that a famous man deserves his fame. But, in the second place,—and this point is more important,—it may take, perhaps, a few years more to build up a general appreciation of the fact that the plays of Molière are not at all archaic, but that they may be acted on the modern stage without any excisions and without any rearrangements of the text.

Fortunately, there is no reason why even the most serious student of the drama should attend a performance of any comedy of Molière's if actuated only by that sense of duty which has been described by Stephen Phillips as the "pale ash of a burnt-out fire." It can never be regarded as a duty for any man to laugh,—least of all, in the theatre; and the continued fame of Molière is dependent, in the first place, upon the undebilitated power for evoking unconsidered and uncalculated laughter that is exerted by such farces as "The Rogueries of Scapin" and "The Doctor In Spite of Himself" and "The Imaginary Invalid." Fortunately, also, for the current repute of Molière as a popular playwright, his plays may be acted on our modern stage without a single alteration, either in the lines or in the business of the traditional text as it was originally written.

A MASTER OF COMEDY

In this respect, Molière, as a master of comedy, is much nearer to the modern world than Shakspere. As years are numbered in the calendar, our English giant antedated the greatest of French dramatists by merely half a century—yet their work was undertaken for two ages so different in mood that they seem to have been separated by a thousand years. Professor Brander Matthews has scarcely overstressed the same point in his now-familiar statement that — in the history of the drama — Shakspere was the last of the mediævals and Molière was the first of the moderns. Shakspere planned his plays for a theatre that was legislated out of existence in 1642; but Molière planned his plays for a theatre that has been developed, step by step, into a standard institution that, in recent years, has flung a girdle all around the rolling world.

All famous men deserve their fame: for fame, in the first place, is never bought—as Milton said — "without dust and heat," — and fame can never be maintained, throughout succeeding generations, without repeated answers to the evermore recurrent question, "You'll have to show me." The fame of Shakspere is secure, despite the fact that his plays were planned and calculated for a stage that has been obsolete since 1642; but this fame is founded mainly on his mastery of the mood of poetry, — a mood not basically necessary to the acted drama, although, of course, a consummation devoutly to be wished, —and, more than that, upon his sense of the exalted sweep of tragedy. Tragedy and poetry are dateless; and "Hamlet" is as young and new today as it was in 1602. But comedy is a craft more journalistic: it tempts the author always to pen a composition that shall be "up-to-date" and that therefore shall be doomed to wander down the corridors of history with this damning date imprinted on its forehead. Shakspere is eternal in his passages of tragedy and also in his passages of poetry; but he was merely timely in his broadest passages of humour.

The continued potency of the tragic and poetic passages of Shakspere is indisputable, and this fact has been supported most emphatically, in the recent season, by the remarkable success of Walter Hampden's beautiful production of "Hamlet." But Shakspere's comic passages, when applauded at all, are now applauded more from a sense of duty than from a sense of spontaneous enjoyment. The reason is that, in his comic scenes, Shakspere wrote directly for the public that frequented the Bankside in Elizabethan London, and that this public no longer exists. The boisterous buffoonery of 1600 is no longer to be laughed at after the passage of three centuries; and, whenever such a farce as "The Merry Wives of Windsor" is revived, the laughter of the actors on the stage appreciably supermounts the collaborative laughter of the public assembled on the hither side of the footlights. A time has come for a frank admission from the most idolatrous admirers of Shakspere that many of his theoretic comic passages are no longer really comic to a modern audience. No argument from any Doctor of Philosophy can prove that Launcelot Gobbo ought to seem funny to the public of the twentieth century, if the contemporary patrons of our theatre neglect, in practice, to respond with laughter to the lines set down by Shakspere to be spoken by this Elizabethan clown.

MIRTH WITHOUT A DAB

Yet the comedies of Molière are still amusing to the theatregoing world, and are still apparently undated. There are two reasons for this historical phenomenon. In the first place, the greatest comic dramatist that ever lived was cleverly careful to base his comedies upon eternal traits of human nature, instead of deriving them from materials of merely timely interest; and, in the second place, his technique, by a happy accident of dates, pointed forward through the centuries instead of pointing backward.

Shakspere was the supreme artist of a theatre, inherited from the middle ages, which was legislated out of existence by the embattled Puritans. Molière, however, was the initiatory artist of a new theatre that was pushed into importance at the very outset of the succeeding generation. Shakspere's theatre was developed from an inn-yard; but the theatre of Molière was developed from a tennis-court. From this accident of origins, the French theatre — somewhat later than the English in initiation—was roofed and lighted at a time when the English theatre still upreared a roofless head to the beatings of the after-midday sun. The glorious tradition of that English drama which had overtopped the world in 1600, when Shakspere was writing at his height, was killed off by an edict of the Roundhead Parliament of 1642. This legislated interdiction compelled most of the artists and the gentlemen of England to retire to France until the English theatres were reopened, after a lapse of eighteen years. During this long season of exile, which endured throughout an entire generation, our English dramatists imbibed in Paris the lessons that were taught by Molière; and, ever since the Restoration in 1660—a date made memorable by the return of many gentle-

(*Continued on page 103*)

Alfred Cheney Johnston

The versatile Constance Binney is now trying legitimate drama, giving it the attention required by a lead in "39 East"

Marcia Stein

Valentine Tessier is pleasantly known to all those who frequent the French Theatre, where she has appeared so often this past winter

Sarony

Otis Skinner, in the revival of "The Honor of the Family," was greeted with the enthusiasm due his dramatic rendering of the part of hero

Patricia Collinge is following the long, long trail that winds away from Broadway in "Tillie," which was produced at Henry Miller's Theatre early in the Winter

Mary Nash is seeing America first on her tour in "The Big Chance," the war play by Willard Mack and Grant Morris, which recently concluded a long and successful run at the Forty-eighth Street Theatre

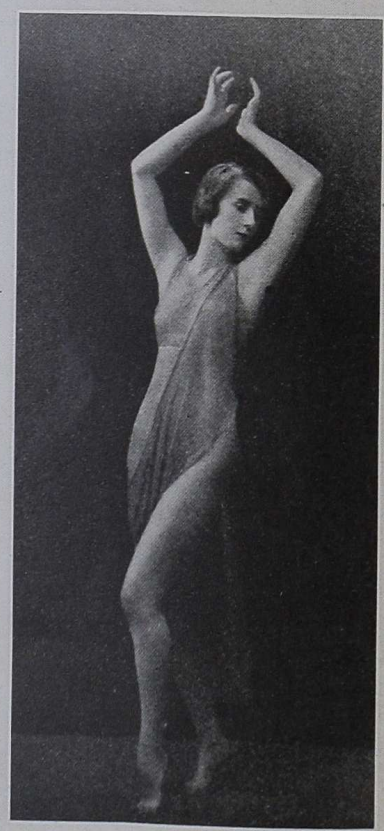
BARON DE MEYER PHOTOGRAPHS

Laurette Taylor is still in the wilds of the West, playing in "Happiness." New Yorkers have given up all hope of seeing her in their midst again until the Autumn, at the very earliest

Ruth Chatterton has embarked on her latest successful venture, "Moonshine and Honeysuckle," on the road, before bringing it on to a New York theatre, sometime during the late Spring

The Call of the Open Road

Actresses Who Are Now on Tour in Past, or Future, Broadway Successes



ARNOLD GENTHE

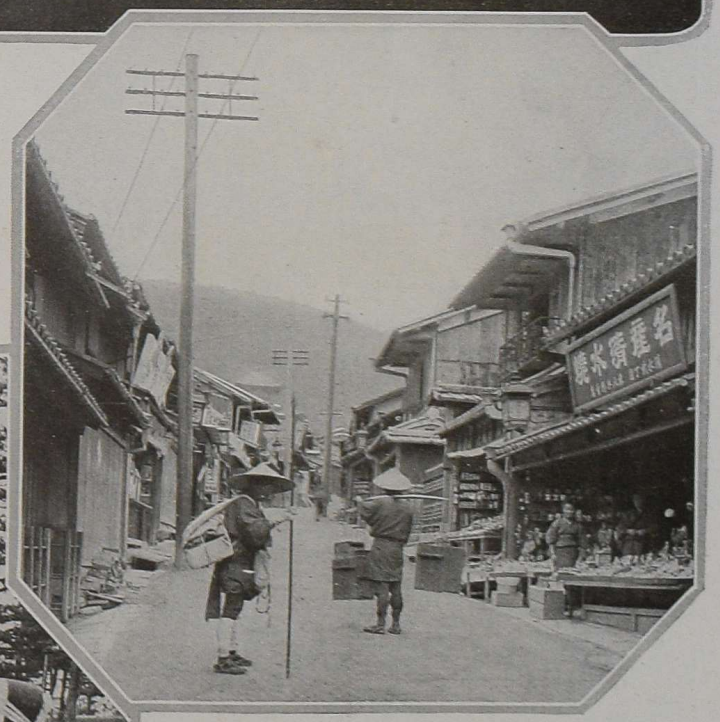
Modern Interpretations of Ancient Hellenic Art

The Eternal and Ever Youthful Spirit of the Classic Dance

OLD *and* NEW JAPAN COMBINE *for* PICTURESQUE EFFECT

In the land of delicate bamboo dwellings and carved bridges and the poetical wisteria, one finds a bit of Japanese modernism, the Hotel Fujya, in the mountains about Mi-Yanoshita. Through the summer months it is a magnet for all foreigners, for its altitude of three thousand feet, its sulphur baths, and its nearness to Hakone Lake, make it one of the favourite spots in the land beloved by Lafcadio Hearn. At night it is a blaze of golden light in the surrounding mountains

(Below) At first glance, this ancient and sacred decoration on one of the Nikko shrines might seem to be merely an interesting Buddhist wood carving, but is more than that. The grotesque unsmiling faces, all the curious lines and curves, symbolize the wise old proverb, "See no evil, hear no evil, speak no evil"



Sooner or later in Kyoto, one wanders through the whimsical intricacies of Teapot Hill Lane, that paradise of the tourist, where every shop is a veritable museum of crockery and porcelain. At the end of this way of fragile trifles, one finds the shrines of the old Kiyomizu Temple. To the left in the photograph is a typical Japanese pilgrim with his tall staff and outfit, one of that pious and endless train who travel from town to town visiting the shrines

(Left) These two strange figures are athletic Japanese boys fencing, a popular sport in Nippon. The swords are of strips of bamboo bound tightly together, and the blows which the opponents rain on each other's heads with these weapons are often terrific. To add to this very gentle pleasure, the combatants accompany their fun with loud yells

Photographs © Brown and Dawson

JAPAN HAS A TALENT FOR WATER EFFECTS,

SUCH AS A TEMPLE ENTRANCE FOR BOATS,

A SILVER FALL, OR A SACRED BRIDGE

Like a mighty plume of unquiet silver pouring through the green, the Kegou waterfalls, near Nikko, are so magnificent that they have given rise to the proverb, "He who has not seen Nikko, cannot say 'Beautiful'". So imbued are they with a sinister fascination, that some sixty people a year are said to jump from the three-hundred-foot precipice into the caldron below. Around the base howl terrific winds and raging water, so that it is impossible to get near enough to estimate its size

The sacred bridge of Nikko, bright vermilion in colour and heavily lacquered, must, after all, be rather lonesome, for only the divine feet of the Emperor may tread across its holy span. During a visit to Japan, General Grant was invited to cross it, but wisely enough he shook his head, saying that it was too sacred to be defiled by his Occidental feet

The torii is the recognized synonym for a Shinto shrine, and the loveliest and largest is that on the Inland Sea at Miyajima. It is the temple entrance for boats, for the temple rises at the edge of the sea. At high tide there is water under all parts of the torii, which is built on wooden piles; at low tide, children play around its base. Bright red in colour, delicate and quaint in outline, it stands silhouetted between sky and moving water

Photographs © Newman

GLIMPSES FROM THE NEW YORK HOME OF MRS. STEWART WALKER

WALKER AND GILLETTE, ARCHITECTS

AN OLD HOUSE, TRANSFORMED, PRESERVES A CHARM OF OLDEN DAYS

(Below) One can not fail to respond to the comfortable lived-in atmosphere of this library and living-room, whether or not one appreciates the details of its eighteenth-century charm, its glossy pine panelling, the fine cornice and chimneypiece, here a shield-backed chair and there the mellow tones of tapestry and damask and window hangings. And, not least inviting, is the corner occupied by the varied colours of shelves full of books

(Left) The generous proportions of the living-room allow for many inviting corners and pleasantly isolated groups. The bay window at one side offers to the letter-writer the inducements of a light and comfortable nook and a charmingly appointed writing-table. Curtains of soft green damask, heavily fringed, drape the windows and blend into the tones of the living-room, while a valance at the top follows precisely the line of the bay

Harting

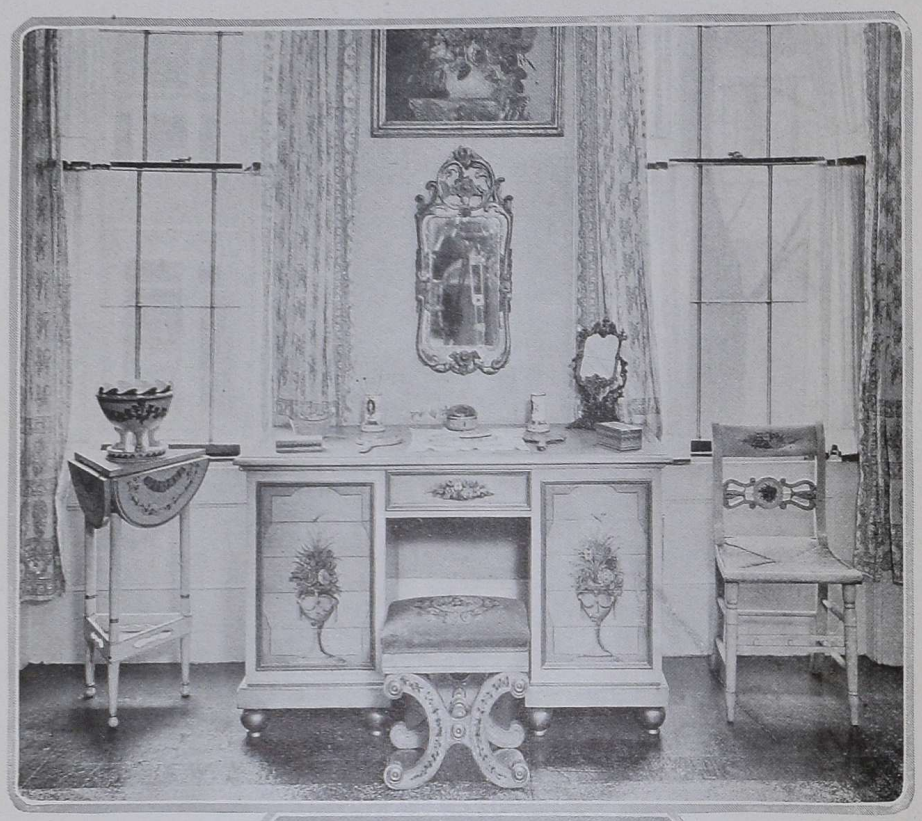
FURNISHING YOUR SUMMER HOME

Suggestions for the Use of Wicker and Cane—How to Revamp Old Pieces and Combine Them With the New—Cool Color Schemes

GERTRUDE CAMPBELL

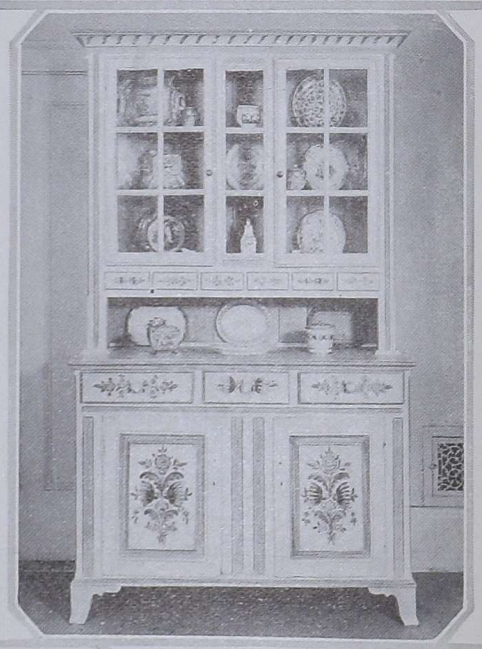
WHILE there may have been no startling revolution in the furnishing of summer homes, yet each year produces some important changes. We constantly come upon odd ideas or old ones transformed to meet modern requirements. These new products, intermingled with the other furnishings give the room a smart, crisp, fresh appearance. To furnish a summer home successfully we need no technical knowledge of styles. An eye for color and some ingenuity in the selection and arrangement of new and old pieces suffice. It is enough to remember that the summer home should be informal, full of color and furnished comfortably but sparsely so that it has a cool atmosphere.

We are all perfectly conscious that there is too much mediocre furniture on the market, but it is also a well acknowledged fact that there are a large number of really artistic pieces that can be discovered by careful search. In selecting we must use great care to purchase furnishings that will produce light dainty effects, that will give a simple, cheery touch. For color schemes, what could be more delightful than to study nature's floral procession, as viewed in your garden, and from it work out combinations in which the principal colors are blended!



Northend

Green, red and pink are the colors used in this painted bedroom set



An old sideboard, painted white and blue, to match cottage china

Cane and Wicker

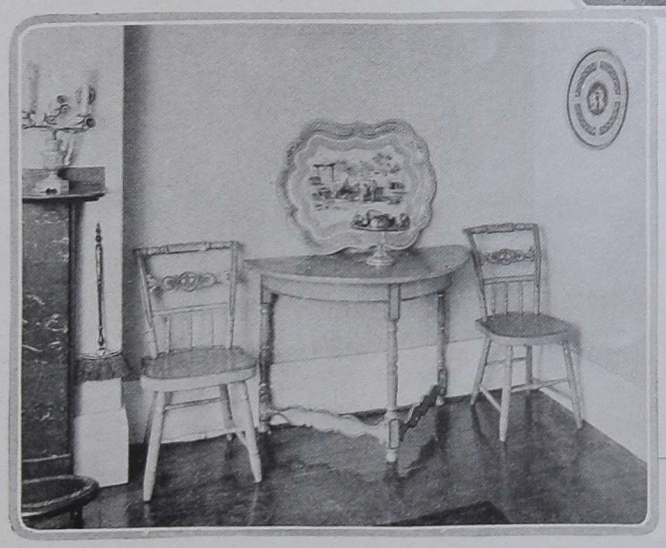
Cane, wicker and painted furniture are all suitable for summer homes, although occasionally we find in the more pretentious houses, both Jacobean oak and French walnut. Willow, cane and reed are always in good taste, and have the advantage of being purchasable in a great variety of colors, styles and prices. They are light and easy to handle, and can be freshened when soiled by the use of paint or scrubbing brush. The revival of cane for bedrooms is welcome.

With this there are many fabrics suitable for spreads and cushions, such as linen, casement cloth, and silk, all of which lend themselves to decorative effects. Then, of course, there are the covers and curtains of filet, and embroidered inset squares. Often delightful canopy effects are produced by using the same material as in the overdrapery of the windows. The cushions should be of flowered chintz or cretonne, in white ground work or floral designs that are most effective as they are always cool looking and inviting, and can be selected to harmonize with the color scheme as worked out in both walls and draperies.

Painted Furniture

Painted furniture is especially fitted to the summer home, and a smart setting can be produced by the right use of colors, using dainty cushions, choosing the newer shades of apple green, pale mauve, and striped green and blue. This makes us understand all the more readily the beauty of the furniture, which has been designed by the craftsman, and painted by the artist in colors pleasing to the eye.

Painted furniture is especially adaptable for any part of the summer home, from living room to bedroom, on account of its lightness



A sewing group can be composed of a little half-table painted gray with chairs and tray to match

Rush bottom cottage chairs are a useful and economical furnishing for the summer dining room

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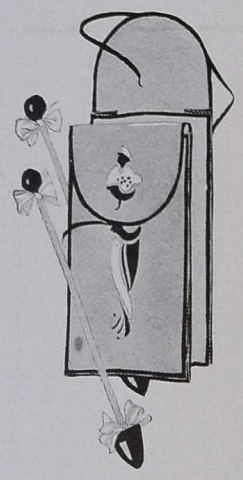

With linen shoe-bags, in which shoes may be packed without fear of being scratched, one may have shoe-trees painted with a matching design. Every type of shoe-bag is made in colours to harmonize with the boudoir; from Mrs. Frey

BRINGING *the* WORLD *to* ONE'S FEET

(*Continued from page 81*)

as they do to the face and hands. At least once a week, special scientific care is given, and, if necessary, supplementary treatments are added.

BEGINNING AT THE FOOT

The first step in the treatment given by a foot specialist usually consists in treating the feet, removing the callous where the shoe may have rubbed or any similar trouble. After this, a good nourishing cream or ointment is rubbed in, and this tends to keep the muscles soft and pliable. Then a thorough massage is given, to work in the cream and relieve all congestion. This treatment should be followed by the application of an astringent, as at this point the foot is ready for the toning process; a dusting of powder gives the finishing touch. Aside from all special treatments, the feet should be bathed twice a day and most carefully and thoroughly dried; a little cream or wych-hazel should be well rubbed in after this bath.

One well-known authority on the care of the feet advises that, when treatments have been neglected and the feet have become tender, only thin cotton stockings should be worn until treatments have effected a cure. Above all, the stockings must be of the right size and never too short, as this is an error in choosing stockings that will result in a permanent injury to the foot. In buying stockings of any kind, one should always remember that it is just as important to have them fit the foot perfectly, as it is to have well-fitting shoes. Stockings that are too long, of course, are another evil to be avoided with care.

Another specialist, a surgeon chiropodist, considers corrective work of the most serious importance for both health and beauty, and this woman has accomplished marvellous results, not only among society men and women, but also among the soldiers. The methods are scientific, dealing with the actual structure of the foot, and her treatments restore the foot to its natural form, correcting trouble with the arches and similar injuries.

THE CAUSE OF FOOT TROUBLES

It has been stated that ninety-five per cent. of the so-called civilized human beings are the victims of malformed feet, and this authority believes that the great cause of all these foot troubles lies in ill-fitting shoes. She suggests that a means of remedying this difficulty might be to prohibit men or women from fitting shoes without a license showing that they have been trained for the work.

Great care should be exercised not only in having the shoes fitted, but in choosing the right type of shoe to be worn. And here it is necessary to combat the old prejudice (only too well founded, unfortunately) that a healthful shoe must be an ugly shoe. On the contrary, one may be shod with the most hygienic lasts and yet be shod in the prevailing style. Many of the smartest bootmakers in town now make fashionable footwear that is cut on hygienic lines.

With stockings and shoes properly fitted to the foot, and with frequent changes to rest both feet and shoes, life assumes a roseate hue again, especially if one indulges in some of the delightful and soothing treatments that the very skilful specialists now give.

The pedicure has also made great strides in that particular branch of the art of caring for the feet, and the débutante or the bride now emerges from her treatment with toes so pink and dainty that her ladyship, the baby, has to look to her laurels, and as to Trilby, why, not only her nose, but her very toes seem out of joint in comparison. Yet to this illustrious character may perhaps be traced something of this new cult of the foot, this desire to make the feet beautiful, with the added incentive that, by so doing, we improve the general appearance and health.

FOR THE MINOR ILLS OF FEET

For those who wish a remedy for the simpler ills which afflict feet, there is an ointment compounded by a specialist, which is excellent even when applied by oneself and relieves the burning and sense of fatigue very quickly; this may be bought for 75 cents a jar. The application of this ointment should be followed by massaging the feet with an upward stroke and then by a tonic that tends to ward off any return of the suffering; this tonic may be bought for $1 a bottle. An excellent ointment for allaying inflammation in the tenderest feet is sold at $1.25 a jar.

The specialist who makes this latter ointment gives helpful suggestions for overcoming the annoying trouble of cold feet and the attendant chilblains. Since this difficulty is largely due to defective circulation, she recommends the wearing of low shoes in both summer and winter, protecting the feet from the cold by heavy woollen stockings or spats. This footwear will not check the circulation, as the high laced or buttoned boot will do, making the feet cold and, worse still, even making the nose red. Chilblains and their accompanying red nose are, of course, often the result of a lowering of the general vitality, a condition requiring medical attention.

In caring for the feet, one must revise that famous French saying, "Il faut souffrir pour être belle." The law of the modern beauty treatment by foot culture is "relieve suffering and you will be beautiful."

SEEN *on the* STAGE

(*Continued from page 90*)

men from France to England — the model set by Molière has been dominant over the minds of our most distinguished English artists in the domain of comedy. A backward-tracing of any of our earnest efforts at writing modern comedies will logically lead to Molière, instead of Shakspere, as the source of inspiration. Shakspere wrote comedies for a stage that is foregone; but Molière, only half a century later, wrote comedies that are still fitted for a modern theatre which has been developed, step by step, from that converted tennis-court for which his pieces were practically fashioned in the seventeenth century. Shakspere, considered as a tragic writer, is still potent on the stage; considered as a poet, he is, of course, eternal; but, considered as a comic writer, he is already moribund. Humour usually lives less long than poetry or tragedy. But Molière, considered as a comic writer, has never lost a laugh throughout the passage of two centuries and a half. He is honourable still, not only by virtue of the reputation of his ancient name, but even more by virtue of his power to evoke an irresistible response of laughter from the most unlettered audience to-day.

"LE MISANTHROPE"

"Le Misanthrope," which was produced at Le Théâtre du Vieux Colombier throughout the week of March 17, is commonly described as the "masterpiece" of Molière. This traditional verdict, however, has resulted from the summing-up of opinions from many commentators of the type dubbed wittily by Brander Matthews as "undramatic critics." This piece—as we know from the diary of La Grange—was a "failure," from the point of view of the box-office, when it was first produced in Paris in 1666. The casual public did not like it at the time; and the casual public has never really liked it since the date of its primary production.

From the literary point of view, "Le Misanthrope" is the most careful and, probably, the most finished work of Molière; but, from the theatrical point of view, it is one of the least entertaining of his plays. "Le Misanthrope" is not nearly so funny as a full half-dozen of his more popular farces in prose,—like "Le Médecin Malgré Lui," or "Les Fourberies de Scapin," or "Le Malade Imaginaire." Compared with his other five-act comedies in verse, it is not nearly so brilliant as "Les Femmes Savantes" nor so dramatic as "Le Tartufe."

It is, of course, the most punctiliously written of his plays. It is, also, the most personal of his compositions. In these two senses, "Le Misanthrope" may justly be regarded as the literary masterpiece of Molière. Yet the fact is undeniable that this play is comparatively ineffective in the theatre. Very little of the action can be emphasized to the eye. The piece, as modern critics say, is very "talky." Nothing seems to happen on the stage, though the possibility of many happenings is debated logically in several successive passages of dialogue. "Le Misanthrope," though more than usually interesting to any earnest student of the life of Molière, is likely to seem dull to any patron of the theatre who, in this belated period, drifts into the auditorium without a legacy of antecedent preparation.

The recent production of "Le Misanthrope" at Le Théâtre du Vieux Colombier should be praised for the general efficiency of the acting and for the quite extraordinary beauty of the mise en scène. This exhibition afforded to our public a fair test of the potency of Molière at the most ambitious moment of his great career as a creative artist.

"MOLIÈRE"

The play called "Molière," by Philip Moeller, reveals this gifted author in a mood that differs utterly from that displayed in his antecedent efforts. Hitherto, Mr. Moeller has succeeded mainly by virtue of an almost boyish exuberance in expressing the spirit of uproarious burlesque; but his "Molière" is conceived as a serious romantic drama and executed with restraint and dignity. It is the first of his efforts to which the adjective "conventional" could with any justice be applied; yet this adjective, in his case, should be regarded more as a badge of honour than as a brand of shame, since what he needed, at the outset, was to tame his talents and harness them to a tight-reined chariot. "Molière," in structure, is a well-made play; and, in writing, it follows faithfully the traditions of the romantic drama. As for the plot—as Sarcey and Heine used to say, from their antithetic attitudes of praise and blame—"c'est de Monsieur Scribe." At any rate, the narrative is interesting; and that is the main thing to be asked of stories in the theatre. The writing is at times a little florid; for Mr. Moeller has chosen to accept the traditional assumption that ordinary people, in their habit as they lived, were accustomed to converse with one another more magnificently in the past than is their custom in the present. This romantic theory was attacked by Bernard Shaw when he wrote the dialogue of that great comedy of his which he chose to advertise as "better than Shakespeare." Shaw's Caesar talks less rhetorically than President Wilson talks to-day. Yet, granting Mr. Moeller's right to accept the romantic tradition in this matter, it should be said that his writing reveals many evidences of an educated literary sense; and it is needless to remark that a revelation of this sort is all too rare in our American theatre.

The purpose of historical fiction is to reproduce the spirit and the flavour of a bygone age; and, if this purpose is successfully achieved, it is not pertinent for criticism to inquire whether or not the actual facts of history have faithfully been followed. Mr. Moeller's plot is not historical; but his portrait of Molière is, in the main, romantically true. He has chosen to present his hero in 1672, when the great comedian was fifty years of age. The fact was noted by some of the reviewers that Mr. Moeller's Molière never cracks a joke nor emits an epigram throughout the entire progress of the play; but, in reference to this paradox, the Muse of History is on the side of Mr. Moeller. The actual Molière—despite his abundance of humour, or more probably because of it—was not a witty man. Students of his collected works may search in vain for a single clever epigram. The funniest line of all his writings is the celebrated question, "But what the devil did he intend to do in that galley?"; and this line is funny for reasons of situation and of character, instead of indicating any effort at that wit of words for which minor comic dramatists like Oscar Wilde have become unduly celebrated. Moreover, Molière—as his own intimates have told us—was habitually sad and silent in 1672. He had become a chronic invalid; he was harassed with troubles, both personal and financial; and he habitually held himself aloof from the gaieties of men about town, like his old friend Claude Chapelle.

But when the author asks us to assume, for the purposes of his plot, that

(*Continued on page 104*)

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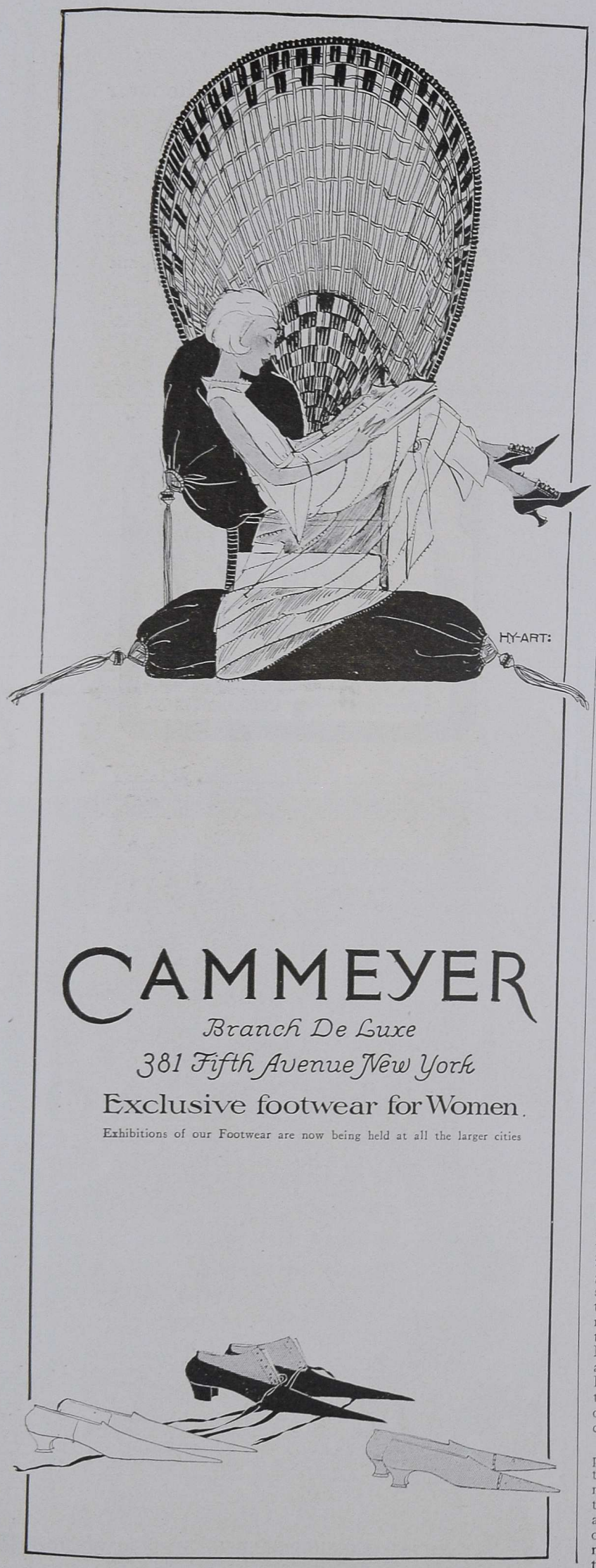

SEEN *on the* STAGE

(*Continued from page 103*)

the young and glowing mistress of the king, Madame de Montespan, fell lustfully in love with Molière at a time when this grave personage of fifty had already begun to cough himself to death, the Muse of Criticism feels inclined to deny to Mr. Moeller the benefit of a reasonable doubt. And when, at the climax of his play, Mr. Moeller permits his hero to ring down the curtain by denouncing the king to his very face and delivering a set speech in favour of that modern programme of democracy which was never thought about in France until Rousseau and Diderot began their writings, a century after Molière had been huddled away to his unsanctified and possibly unresting grave, the Muse of History can only hide her head beneath her mantle and press a charitable finger on her lips. One of the things that we know most certainly about Molière is that he was not a radical in politics. He was proud of his inherited position as a "*tapissier valet de chambre du roi*"; and at all times he sought faithfully to serve the Grand Monarque. Not in any imaginable situation could Molière have been actually capable of talking back to Louis Quatorze.

Mr. Moeller's play has been produced by Henry Miller with his customary sense of taste and beauty and distinction. The scenic settings are very lovely in their rich simplicity, and the sumptuous costumes are exceedingly intriguing to the eye. Furthermore, the acting of the drama is unusually admirable. Blanche Bates, in the part of Madame de Montespan, reminds the public once again of the indisputable fact that she is one of the finest American actresses of the present generation. Holbrook Blinn, though scarcely of the type that one would have expected to be chosen for the part, gives a workmanlike and telling performance of Louis Quatorze; and Estelle Winwood contributes the attraction of her winsome beauty to the depiction of the wayward Armande Bejart. A beautiful performance of a minor rôle is delivered by Forrest Robinson; and Sidney Herbert, a well-remembered veteran of Augustin Daly's company, contributes also an incisive characterization. On this occasion, as so often in the past, Henry Miller must be praised not merely for his own performance, but also for the excellent acting of the associated members of his company.

"THE HONOR OF THE FAMILY"

It must be a dozen years ago, or thereabouts, since Otis Skinner first tramped the boards in the character of the redoubtable Colonel Philippe Bridau, in "The Honor of the Family," a play by Emile Fabre adapted skilfully from a celebrated story by Honoré de Balzac. It is pleasant to report the fact, at any rate, that the recent revival of this traditional romantic drama is evoking a response from the theatre-going public which is even more enthusiastic than that which was accorded to the original production. Any commentator on the current stage who attended, in the course of the same week, Mr. Miller's production of "Molière" and Mr. Skinner's resurrection of "The Honor of the Family," must have been touched by the apparent inkling, in our theatre, of the long-awaited Renascence of Romance.

"The Honor of the Family" is a good play of the sort that is precisely suited to the flamboyant talents of Mr. Skinner. This excellent actor inherits from the sterling years of his apprenticeship an unique ability for the fluent reading of pompous rhetoric and an extraordinary virtuosity in the delivery of gestures that sweep grandiloquently from the shoulder. In exhibiting a dramatization of this large old story of Balzac's, Mr. Skinner is utterly at home; and his depiction of Colonel Bridau deserves to be applauded as one of the most effective bits of acting that have been disclosed upon our stage during the course of a score of years.

"*Quel geste!*", said Cyrano de Bergerac, as he tossed his purse at Montfleury. In our modern realistic drama, the gestures are delivered only from the wrist downward; and it is always reassuring to be reminded by the romantic Mr. Skinner that shoulders were imagined by the *bon Dieu* not merely for the benefit of piano-movers.

YALE UNIVERSITY DRAMATIC ASSOCIATION

Throughout the week which began on March 24, the Yale University Dramatic Association exhibited to the paying public of New York, at the Punch and Judy Theatre, a bill composed of four one-act plays; and, by virtue of their nine performances "on Broadway," the young gentlemen responsible for this endeavour deserve to be criticized as "professionals," and not merely as "amateurs."

It may be said at once that the entertainment offered by these undergraduates was more pithy than is customarily set forth in the commercial theatres of New York. The acting was confessedly amateurish; the production was haphazard and adventurous; but the plays were worthy of attention.

Three of the items on the programme may be dismissed without comment, because adequate attention has already been devoted to them in the past. The first of these is "The Aulis Difficulty," which is one of the "Diminutive Dramas" of Maurice Baring. (In passing, however, it might be noted that these little playful skits of Mr. Baring's may possibly have furnished our own Philip Moeller with the hint that served as an incentive to the composition of "Helena's Husband.") "Nettie," by George Ade, is known to nearly everybody who relishes a reminiscence of the records of the American theatre; and "Bunk," by Henry Clapp Smith, is a burlesque melodrama already familiar to the large, though carefully selected, audience that keeps track of the activities of the Amateur Comedy Club.

In every menagerie there ought to be a lion; and, on this bill, the place of prominence was accorded to a new play by Lord Dunsany, entitled "The Murderers." It must always be regarded as a special privilege to attend the first performance upon any stage of a new piece by this greatest living master of the one-act play. "The Murderers" reveals once more the extraordinary artistry with which this Irish poet is able to manipulate the technical expedients of suspense and surprise. This little melodrama is imagined with grandeur and written with that magnificence of literary skill which endeavours to belie itself by a seeming-easy gesture of offhand understatement.

The scene is set in a quiet room of a shabby public house in London at the present time. The chief actors are two workingmen, named Bill and Tom. Bill's brother was mysteriously murdered in a corner of this very room a few days before; and Bill assures his good pal, Tom, that his chief ambition nowadays is to track down the murderer of his brother and to deliver this wretch to the hangman. Tom winces; and, when Bill goes on to say that the police have already discovered a thumb-print that may serve them as a clue, Tom shudders and conceals his thumbs. By these visible indications, the audi-

(*Continued on page 105*)

SEEN *on the* STAGE

(*Continued from page 104*)

ence is permitted to suspect that Tom is the murderer.

A third workman slouches in, buys beer for Bill and Tom, and makes himself generally genial. Things go pleasantly enough until the shrinking Tom observes that the stranger is eying the beer-mugs for traces of finger-prints. The fact that the stranger must be a detective in disguise is delivered to the audience through the dawning comprehension of the frightened Tom. When the detective, after gradually laying down his cards upon the table, is about to arrest Tom, this criminal grabs the hands of the minion of the law and shouts to Bill to help him. Bill, following the impulse of his kind, attacks the detective from behind his back; and the two workingmen overthrow the stranger and slowly strangle him to death before the very eyes of the audience. Thus Bill has been allured to kill the appointed avenger of his murdered brother; he has helped to save the wretch he wanted most to hang; but he has been true to the most idealistic article in the ethics of his kind,—which article insists that any wastrel must always risk his life to defend a fellow wastrel from being arrested by the police.

As a study of the twisted ethics of criminal obliquity, this piece is deeply and penetratingly true. As a stage-play, it is thrilling and exciting. As a piece of writing, "The Murderers" must be admired because of its economy of literary means. To sum the matter up, Lord Dunsany may justly be saluted once again for launching a dramatic masterpiece in miniature. This little play will soon be famous in the theatre of the world; but the fact should always be remembered that the undergraduates of Yale afforded to our public the first opportunity for seeing it.

"LUCK IN PAWN"

"Luck in Pawn," by Marvin Taylor, may not unjustly be described as a silly little play. The material was fairly promising; but the piece was constructed without aptitude and the dialogue was written without cleverness.

The hero is a multimillionaire who is bored with life because he has too much money and too little to worry about. The heroine is a struggling painter who is distressed with life because she has too little money and too much to worry about. These two meet by accident; and, because they naturally complement each other, each of them revives the other's zest for living. This formula might have afforded an adequate basis for an excellent comedy if it had been developed by an experienced dramatist; but the new and unknown author of "Luck in Pawn" was not sufficiently endowed to make the most of the occasion.

In this play, the young millionaire, having "picked up" the disappointed artist in the corridor of an hotel, introduces her to his influential mother as the younger sister of a mythical classmate of his college years. By this expedient, the girl is then immediately launched in "good society." But, in order to play the game, she needs the backing of ready money; and this she receives from a sympathetic Jewish money-lender, giving him only, as security, her luck in pawn; for this calculating man of business has figured out that the heroine is sufficiently charming to compel a proposal of marriage from the multi-millionaire. Of course, the conspirators are exposed at the climax of the plot; and the heroine, together with her hypothetic uncle, who is in actuality the money-lender, is ordered, somewhat insultingly, to leave the hotel. But the hero still pursues her. He overtakes her at a railway station; he proposes marriage to her by the weirdly artificial light of a stage dawn; and the two—it is to be presumed—live happily forever after.

"Luck in Pawn" was a bad play; but it remains almost memorable by reason of the fact that two of the actors afforded performances that were genuinely fine. One of these actors was Roland Young, and the other was Robert Fischer. Mr. Young is rapidly becoming one of our very ablest artists in the rendition of passages of dry, and apparently unconscious, humour. He has a method of his own; and this method, although original, is not eccentric, and is worthy of the serious consideration of all who care to think about the craftsmanship of acting. Mr. Fischer's performance in the part of the Jewish money-lender, was also a gem of purest ray serene. It was at all times a joy to watch this actor's hands: they were never quiet, and yet never obviously agitated: and every little movement of every little finger seemed to have a meaning. For those who really love the theatre, it is a sad fact that some of the best performances of the season are often rendered in poor plays which the public, quite reasonably, will refuse to patronize.

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Peter A. Juley

Well worthy of the prize it won at the Spring Academy was "Louine," a portrait by Malcolm Parcell

A R T

(Continued from page 87)

ine, but not at all self-conscious, looking out under lowered lids with reflective aloofness. There is a sense of litheness and quiet strength beneath the softly falling gown of green, gold, and blue, and this gown itself is painted deftly and with a fine certainty of touch.

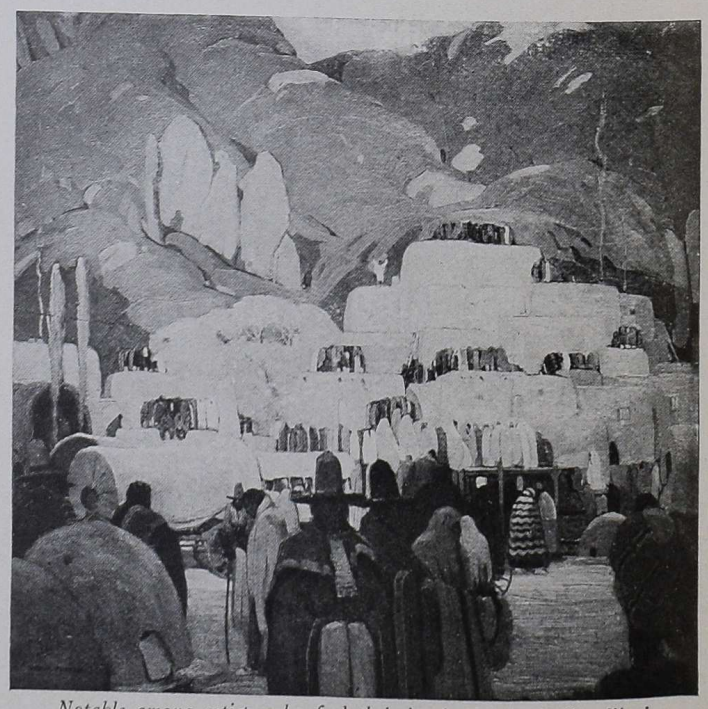
OTHER PRIZE WINNERS

Winner of the Maynard prize, the specific portrait prize of the exhibition, was "The Little Green Hat" by Irving R. Wiles, a fresh and vivid portrait of his daughter. The two Altman prizes fell to two dreary snowscapes by Redfield and Gardner Symons. It really doesn't matter very much to any one except Mr. Redfield and Mr. Symons which prize went to which. Both possess a gift equalled only by Schofield for presenting their native land (accurately, no doubt, and in perfectly good paint) in all its least pleasing and most disheartening moods. Dines Carlson, on the other hand, born with a soul for beauty, can make loveliness from a mere brass tray and a bit of pottery. With such a group, called "The Jade Bowl," he carried off one of the Hallgarten prizes, of which we may safely assume that he is the youngest winner.

The painters of Indian life were represented with something less than their usual vigour in the Spring Academy. There was, it is true, a finely painted Indian by Couse, the pioneer of Indian painters. Admirable are these characteristic Indian figures, serene and lovely decoration for a living-room wall, yet they carry always a suggestion of still life, a serenity almost incredible in a human being, even the impassive Indian, and for that reason they leave us cold even in our admiration of their undeniably great merits.

THE MISS OF AN INCH

Walter Ufer, in his "Indian Corn, Taos," narrowly missed a success far beyond the average. The picturesque Indian figures, the brilliant touches of colour in their costumes, and the vivid green of the young corn provide the elements of a canvas both unusual and striking. Unfortunately the artist has not succeeded in drawing these elements into a well-knit composition.



Notable among artists who find their inspiration in Indian life is Victor Higgins, whose "Calling of the Elans" makes picturesque use of vividly clad Indian figures in a Pueblo village

PARIS IS BUSIED WITH TROUSSEAUX

(*Continued from page 65*)

huge enveloping collars which look like petals of flowers or collars of coq feathers seem not to be particularly well adapted for wear around the neck. Just the same they will be worn this summer.

I saw a sort of fichu of black velvet with long fringes on the ends, which was embroidered in flowers of bright coloured silks and looked really like the big Spanish shawls which we see in Zuloaga's pictures. Embroideries of Venetian pearls on an evening gown of metal cloth gave a charming effect. These embroideries are always alternated with bands of tulle or with lace or twists which float away from the figure with the movement of walking. It is very seldom that a gown is cut in one piece; there are many with trains made of an end of the belt, which is often of metal cloth or of satin lined with a contrasting colour. One evening gown, all black, had at the front of the waist a big knotted cravat of satin, edged with three rows of straw fringe in different shades of green and yellow. That is an idea typical of Chéruit. All her gowns, from little morning frocks to elaborate evening creations, furnish enough novelties for several seasons.

CHEZ BEER

Beer is making gowns which are quite perceptibly longer, some of them draped, but most of them, and especially those for evening wear, modelled on Directoire modes. There are some which are really long, which is a real novelty as we have not had skirts touching the ground for several years. In the collection of Monsieur Alex, the young artist who designed all Beer's models, this season, the backs are particularly interesting, and some evening gowns have a bias décolletage.

His blouses are as varied and as novel as one could wish. Many of them are of chiffon or of Georgette crêpe, cut so that they reach just the waist in the back. The back is often made of a flat square of satin buttoned to the shoulders, while the front is also of satin but comes below the waist.

Besides his tailor suits, which follow the tradition of simplicity and neatness, there were a number of evening gowns which particularly attracted my attention. Many of them had a double skirt, the foundation long, narrow, hard to walk in, with another, either of lace or of embroidered chiffon, which was much fuller, almost circular, giving an extremely new effect. Beer's specialty for evening is a sort of silver moire which he alone possesses and of which he has made several superb gowns quite simple in cut and trimmed only with a flower placed at the waist. The gowns are deeply décolleté and generally without sleeves, and they are often delicately embroidered with pearls.

Most of the evening coats have immense collars encircled with feathers or plaited tulle which reach the top of the head of their wearer. They are generally lined with printed chiffons, or with rich and brilliant embroidery in contrasting colours. For afternoon, Beer shows many capes, either in crêpe or in serge or taffeta, and lined with organdie fantastically checked or flowered.

There is some embroidery or little fringes used to edge pockets or outline the seams of the skirts; but it is not the embroidery which is so interesting in Beer's collection, but the cut of the gowns which he shows for spring. Alex has done original things with striped materials, simple frocks with the stripes arranged in unexpected ways.

I think never before have women worked in closer collaboration with the dressmakers. They studied their own personality as never before, and worked out individualities which exactly suit their every movement. After all, every woman who realizes the importance of smartness studies "effect" as carefully as any actress on the stage. The French say that there is a bit of the theatre in all coquetry, and that is my impression. The historical researches that they have made into the modes of the past, during the last few years, have given women a real insight into the application of art to the toilette. Mlle. Mathilde Laurent Desrieux, whose school of Art is well known, has young women and young girls of the best families as her pupils, who go to her ateliers to work in decoration art, or pastel, not for themselves, but for the sake of understanding the meaning of pure line and harmonious colour and the essential principles of the art of dress which are taught by Félix Four in a special course.

AT THE THEATRES

At the Comedie Française they are giving "Le Sourire du Faune" by André Rivoire, one of the favourite authors of the French. It is written in classic verse, that rhythmic and melodious form which is just the opposite of the "cubist literature" which has been almost too popular in recent years. At the Bouffes-Parisiens, Maurice Rostand, who is perhaps a little too much under the influence of his famous father, has given us "Casanova." There is perhaps a too great abundance of pictures in this piece of Rostand, but no one would wish to discourage his undoubted talent. The scenery is by Monsieur Edmond Roze and the costumes by Georges Barbier, one of Vogue's contributors, and both are extremely successful. A touch of modernism is felt in the reproductions of the period with happy effect: and the most delicate taste is satisfied by the result. Mlle. Géniat, in her coloured *pourpoint* and Mlle. Jane Renouardt in her panniers are both exquisite. We have published sketches from "Casanova," but alas! without their enchanting colour, which, in my opinion, is the best part of them.

OF HATS AND HAIR

The top-hat and women's short hair are two subjects with which the journalists are pleased to concern themselves, no one knows why. Is a top-hat really so ridiculous? And what about the ornament that they used to add to it during the Revolution, or its tremendous size in the time of Louis-Philippe; did such generations really change the man who wore them? After all, it all comes to the same thing in the end with fashions for men as with fashions for women; those who have taste make anything they wear look appropriate and becoming, while the most charming mode in the world is vulgarized and made ridiculous by being stupidly worn. It is perfectly true that short hair lends a touch of roguery and piquant charm to a twenty-year-old face, but that a "personage" with marked features is pitiable in such a coiffure. Fashion would not be fashion if it was just the same for everybody; a mode must appear triumphant on one person and hideous on another so that the imagination may be excited and the change and renewal of style constant and unceasing. It is almost a principle with certain members of society to jeer at the mode; but that is a mistake, for, pretty or ugly, it is necessary to our industries that there should be constant change in it, for the soul of our industries is really the mode.

J. R. F.

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In the great number of Paris fashions and the diversified collection of original creations invariably found at this establishment the woman of marked individuality is certain to achieve that more personal, more exclusive type of clothes so difficult to find.

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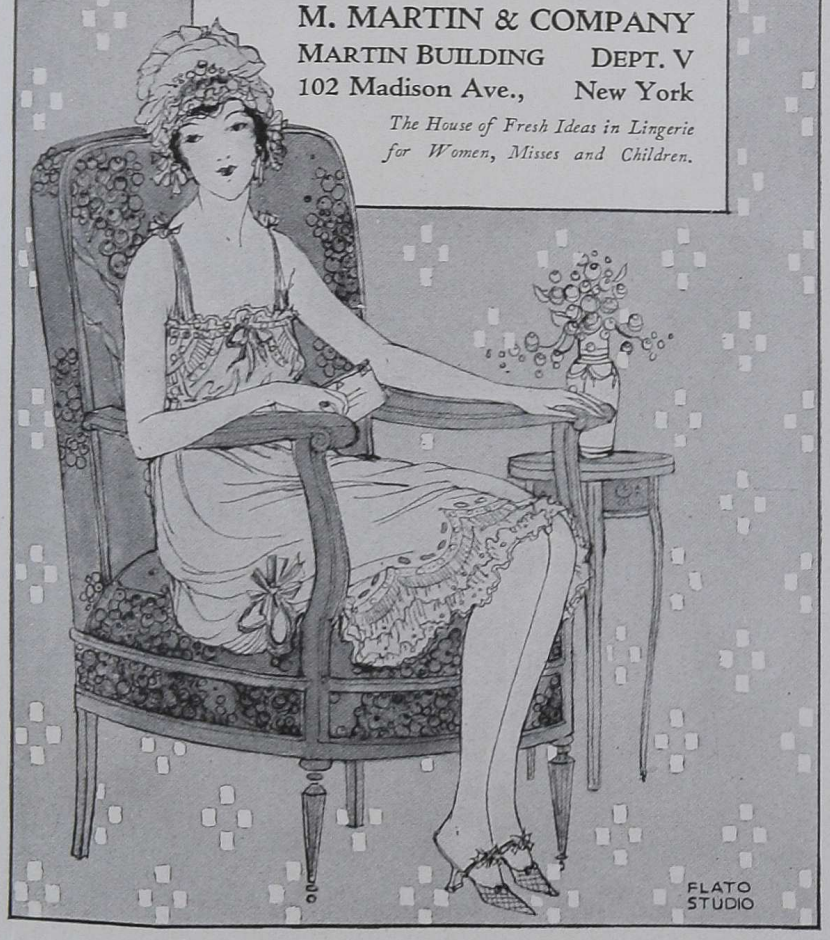

Miss Dorothy Kane was a teacher at one of the "searcher" huts, where the boys were so eager for their French lessons that they pounded on the door when the hour arrived

WOMEN IN SERVICE

(*Continued from page 85*)

up the morale better than we did," was his enthusiastic comment.

Another woman who transferred her activities from New York gaiety to the Western Front is Mrs. Belmont Tiffany. To the American and French soldier who came to the canteen at Vichy, of which she had charge, she was known as "the wonderful sister." When four hundred thousand French troops were being transported into Italy after the defeat of Capretto, the long trains passed this canteen station only six minutes apart, but practically every soldier was cheered and made a little happier by a cup of coffee and a little food given him by a Red Cross worker.

ARDUOUS DUTIES

At first, the French officers doubted the wisdom of the American society woman coming to France for service; a little later they watched her in wonder; and finally they honoured her by decorations. Miss Marjorie Knott, a New York girl whose father was formerly a Supreme Court judge, and Miss Harriett Rogers, the granddaughter of Hamilton Fish, are each the proud possessor of a French decoration given them for valiant service. For ten continuous days they did canteen service for the American and French troops, sleeping at night in a cellar, in order to protect themselves as much as possible from the steady rain of German bombs. Then for three days and three nights, an unbroken stream of refugees filed by their canteen, bringing with them a multitude of heartbreaking and distressing needs. Continuously for thirty hours these two girls worked, trying to lessen the pitiful suffering about them.

If there is any one who thinks that the duties of a nurse's aid are to look pretty in a becoming white uniform and to talk romance to a handsome wounded soldier, let him listen to a story or two about these aids.

When our men were first put into the line, they were brigaded with the French, and when they were wounded they were taken into French hospitals. They were among people who spoke a strange language and whom they could not understand, and very often they thought themselves German prisoners in a German hospital. Not being able to make himself understood frequently delayed the recovery of a man to such an extent that the American Army deemed it wise to place an American nurse and a French-speaking American aid in the French hospitals where our men were taken. The sight of an American woman and the sound of an American voice were medicine in themselves to these boys so far from home. At that time nurses were scarce, and aids were often called upon to do a regular nurse's work. In one hospital a nurse's aid assisted at a major operation after only six months of training, and another aid was placed, at night, in charge of a big ward where she was responsible for from fifty to seventy-five critically ill men.

Miss Natalie Scott was acting as a nurse's aid in a hospital near Beauvais when the Germans bombed it. At the first signal of the raid she began removing her patients from their cots to the cellar, where they were comparatively safe. Then, climbing over the wreckage that the German bombs had made of the centre of the hospital, she made her way by the light of an electric torch to the room of two soldiers isolated on account of contagious diseases. One had already been killed, but the other she helped to walk to a place of safety. Not until all her patients had been located would she consent to go into the cellar herself.

The youngest branch of the American Red Cross Volunteer Service in France is that of the "Searchers." This was General Pershing's name for them, and he said they were doing a real piece of work. They worked in hospital huts erected a short distance from the hospital proper, and the convalescents came there for entertainments and lectures.

A POPULAR CLASS IN FRENCH

Miss Lisa Stillman and Miss Dorothy Kane, of Tuxedo, were popular young teachers in one of these huts. In one of the French classes they had over sixty boys who were so desirous of not missing a moment that at nine, the hour for the class, they pounded on the door for admission.

These are only a few of the hundreds of girls who volunteered their services to the American Red Cross, and this is only a sample of the fine service rendered by them, but it is enough to show that the American girls are made out of the same kind of stuff as the American boys who went to war and turned retreat into advance and victory.

SEPARATE SKIRTS FOR SUMMER

(*Continued from page 80*)

skirt to make up part of an afternoon gown is shown at the upper right on page 80. This also has the much-used and very graceful overskirt. The underskirt is, of course, straight and quite tight, and the overskirt drapes over it with no visible sign of a hem of any sort. The tunic turns under at the bottom and is bloused very decidedly and faced with white satin, to contrast with the lustrous black satin of the skirt itself. Through an opening at the left side the facing shows all the way to the belt. Simulated pockets at either side of the front are marked with a very narrow piping of the white and with two buttons of the material. The wide belt is crushed and draped most effectively. This skirt would be equally pretty in one of the new soft taffetas faced with the same material in white.

A simple and practical skirt of white Fan-ta-si silk, the heavy satin featured in the smartest sports skirts, is shown at the left in the sketch in the middle of page 80. It is made perfectly plain in back and has in front a panel which is made up of four tucks of graduated width. On each side of the panel is a wide tuck running lengthwise from belt to hem.

The oldest and yet newest and most youthful of all materials for spring and summer wear is shepherd's plaid in fine French serge. The straight skirt, shown at the right in the same sketch, is made up in this material. It opens in the back, where it has a wide tuck effect from belt to hem. The front is marked with a yoke that is outlined with a band of black satin in a very heavy quality. There are four buttons on the front of the skirt just below the yoke, covered with the satin and buttoned through buttonholes bound with the satin. The newest feature of this skirt is the band of black that binds the bottom in place of a hem. Such a skirt would be charming worn with a thin blouse and one of the smart sports jackets in black or some bright colour.

White Moonglo crêpe is used for the model at the lower left on page 80. It is made rather full at either side and has a plain straight panel down the front and back. Over each hip the skirt is gathered onto a shallow yoke, with a narrow upstanding ruffle to accentuate the curved line from back to front. The panel at the back is marked with three buttons of white pearl, and two buttons are used on the narrow belt. Both panels are marked with a narrow cording to join them to the sides of the skirt.

White tricotine is used for the skirt sketched at the lower right on page 80. It gives the effect of being draped about the figure and yet is quite straight, as a sports skirt should be. Two narrow pipings of Chinese red satin mark the hem and follow the line of the skirt as it laps over itself in front. These lines finish with a white pearl button. The one pocket at the right-hand side is faced with the red satin and also has two buttons. A line of red trims the straight girdle, which is made of the material.

The separate skirt is one of the most popular costumes for morning wear in summer, for sports wear and general wear, and these new designs will be welcome to many wearers. Although they are simple and straight in line, they all have distinctive new features.

Tragedy

OUTSIDE, it was snowing bitterly. Inside, it was not snowing at all, bitterly or otherwise.

I can give no other reason for this, than that "inside" was the polished interior of a handsome house. The house had a roof, not to mention four warm walls. The walls and the roof did their share to keep the snow in its place.

Caramella—beautiful child-woman—was in the inside. Soon enough would she be on the outside. For her husband had said she must go.

And, as her husband paid the rent, to say nothing of whatever bills she might incur from time to time, Caramella could find no logical argument with which to thwart his desire.

She had plead. She had wept; oh, *how* she had wept! But her tears and her pleadings had been in vain. The mind of her husband was made up.

"Go!" said he, enriching the simple command with a few descriptive terms unnecessary to our context.

Drawing herself up to her full height, Caramella—child-woman and wife—went.

Caramella went; down the broad stairs, turn to the left; down the other broad stairs, turn to the right, and through the front door.

It was still snowing bitterly—outside. As she stepped into the covered vehicle that took her away, she shivered.

Her husband, watching through the parted silken curtains of an upstairs window, laughed bitterly, showing his white and cruel teeth.

"Good Lord!" he gloated, "how she hates to go to the Opera!"

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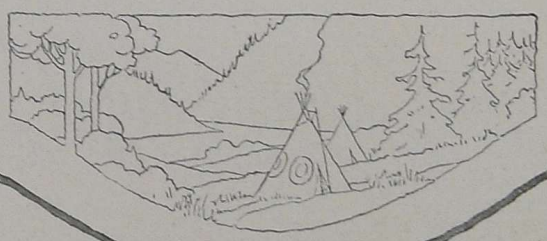

FROCKS FOR COMMENCEMENT DAY

(*Continued from page 84*)

attractive when combined with net or fine batiste. The gown in the middle of the sketch illustrates this combination of materials. Two loose panels bordered with plain net and fine Valenciennes insertion fall over the skirt which is gathered into three corded puffings of net. Wide strips of Valenciennes lace are set into each side at the front of the skirt. A deep collarette with a border of net falls to the waist-line over the bodice of fine dotted Swiss. The neck-line is oval and is shirred into a heading of net, which is the material used in the straight short sleeves. The voluminous sash of soft ribbon goes around the waist and ties low on the left side with long ends.

The gown sketched at the right successfully employs white batiste. The bodice is decorated with fine tucks and insertions of embroidery done on the batiste, which border the neck-line and cuffs. The same trimming appears on the front of the skirt. The girdle is of white moire ribbon finished with a rosette at the side.

In the sketch at the lower right is shown a delightful graduation frock in white cotton voile. The skirt is slightly full and is gathered at the waist-line with groups of fine cordings at each side of the front. A youthful neck-line and distinctive sleeves characterize the bodice, which is trimmed with cordings and with insertions of Valenciennes lace.

All of these frocks have charm and individuality and will make Commencement gowns that will meet with the approval of the most conservative schools and will be found attractive by the most fastidious of girl graduates. They are especially appropriate for this season, when so many smart women are wearing frocks of these dainty wash materials for warm afternoons.

THESE CAPES COMBINE DISTINCTION *with* SERVICE

(*Continued from page 78*)

the short capes that are as much jacket as cape. The straight jacket under this one has unusual pockets. The cape and jacket are made in the smartest of the spring materials, black taffeta, and the cape, which is rather full and hangs from the shoulder without suggestion of collar or yoke, is trimmed with the newest and most effective stitching, which consists of long loops of the wool running crosswise on the border which edges the cape. This wide row of stitching is outlined on either side by cordings of the taffeta.

A TOWN CAPE OF GABARDINE

The newest combination of materials the season has brought is shown in the sketch at the lower left on page 78. This cape, designed for town use, is of navy blue tricotine decorated across the shoulders in back and on the front of the jacket with embroidery done in very dull colours that harmonize with the lining of figured chiffon. The narrow girdle of heavy black silk braid ties in the back and is finished with long silk tassels. It runs through slits at either side of the back and front and holds the jacket into a normal waist-line.

A VERY SHORT SILK CAPE

The cape sketched at the upper left on page 78 is of black tricolette lined with old-blue chiffon. This material for lining is, besides being popular, very soft, charming, and new. The cape is more jacket than cape in front, the cape part starting just below the arms in front and running over the shoulders to the waist-line in back. It has a narrow shawl collar that hangs straight on either side of the front, and a wide fold of the material finishes the jacket which fastens below the waist-line at the front with one large button.

'Twas Ever Thus

The spring came singing through the world
With merry minstrelsy;
She spread a splendor o'er the hills
And tossed a rose to me.

The spring came dancing through the wood,
By reed and rustling tree;
She brought a laughter to the leaves
And sent a smile to me.

The spring came dreaming through my heart
With gracious mystery;
She laid a wonder in my soul,
And gave my Love to me!

In the coiffure of an occupant of one of the boxes at the Metropolitan, a brilliant diamond ornament shaped like a Spanish comb rose directly at the front of a high coiffure

NEW YORK DECKS ITS HEAD

(*Continued from page 70*)

and distinction and waving grace.

An unusual diamond ornament was sponsored by a young woman, a guest in the adjoining box, on the same evening. The ornament was narrow at the bottom and broadened out to perhaps four inches width at the top. It was set with diamonds in a mosaic pattern and worn directly at the front of a moderately high coiffure. Large pearl earrings completed an effect that was very interesting.

Miss Katherine Mackay, one of the loveliest of the young girls of débutante age, was seen to appear at a dance one evening a short time ago with a very becoming arrangement of silver ribbon on her hair. Ordinarily a very young girl does not adopt anything but the simplest coiffure, but this bit of ribbon, bound Directoire fashion about Miss Mackay's dark locks, was appropriate for her youth and gave a very charming effect.

Every now and then one actually sees some detail of dress which will make one gasp, and it certainly made one gasp to observe the sleeves of the gown worn by a woman dining at the Ritz the other day. She was very charming and young in appearance, but the eccentricity of her gown marked her as either a foreigner or the mannikin of some smart dressmaking house. Her dress, which was of dark cloth bound with braid, had long tight sleeves which were cut away at the back of the elbow in deep diamonds so that the elbow and a deep V above and below it were bare. One was amazed, but looked again, for the elbows were indeed exquisitely modelled, and there are—after all—possibilities in this novel fashion.

Though the various activities connected with the important business of growing up keep the very little people much occupied these days, now and then they emerge from the seclusion of the nursery and make their way into the limelight of social life. Such an occasion was the performance of a quaint old-time play given at the home of Mrs. Benjamin Guinness by a group of very talented children for the benefit of the fund for the Relief of Russian Refugees in Russia. The atmosphere of the setting and the costumes, which were designed by Mrs. Guinness, were distinctly early Victorian, and the children looked most attractive in the quaint gowns. In the cast were included Meraud, Tanis, and Loel Guinness, Violet Tangeman, and Charlotte Fairchild, and some of the work was amazingly clever.

Children's fashions are also going through the obvious transition from winter to spring styles. During this winter of uncertain domestic conditions, one has really been obliged to consider the matter of laundresses, and in many cases frocks of a neutral tone of crêpe de Chine and Georgette crêpe have been substituted for the usual linen and batiste tub frocks. These little gowns made in such shades as beige and periwinkle blue with deep tucks and often with lingerie collars and cuffs, though very attractive, are replaced pleasingly by the genuine tub materials which are now seasonable.

Most delightful little frocks of dotted Swiss, or dotted Swiss combined with batiste, and a fine piqué are now being worn by the very young people. This piqué, which by the way is made in America, evidencing the progress which has taken place in the production of American textiles, is particularly lovely in yellow—a shade which is always very popular in children's clothes because it is becoming, launders well, and does not, as a rule, fade in the sun.

Miss Katherine Mackay made a very charming use of silver ribbon bound about her dark hair

There is one type of silk frock for children, the popularity of which is distinctly on the increase with people of discriminating taste, and that is the frock of pongee. Children, as a rule, should not wear shiny silks, but pongee with its dull surface seems quite appropriate and is very becoming. A most attractive frock of old-blue pongee had for its trimming a foulard silk, originally white with a large black dot, which had been dyed to a tone matching the pongee. A novel beach outfit lately designed for Palm Beach, consisted of a blue alpaca skirt worn with a little sweater of white and old-blue striped jersey.

HERE is what a merry little Irish woman wrote us one day from County Tipperary:

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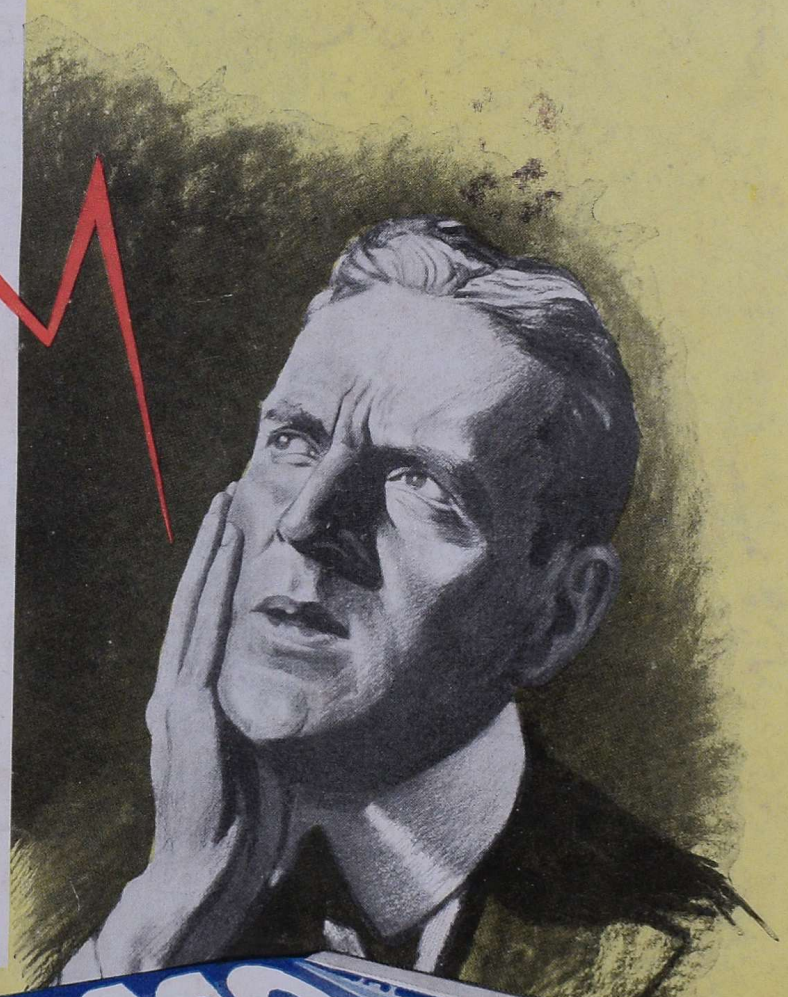

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NEW YORK